Manners
Made Easy

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Manners Made Easy

TEXT-FILMS FOR *Manners Made Easy*

In order to illustrate further the basic principles of good social usage, the following filmstrips have been prepared to correlate with *Manners Made Easy* and are available from the McGraw-Hill Text-Film Department:

Home Ground (CHAPTER 2)

School Spirit (CHAPTER 3)

As Others See You (CHAPTERS 4, 5, 6, 7)

Table Talk (CHAPTERS 12, 13)

Stepping Out (CHAPTERS 9, 10, 11, 13)

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Manners Made Easy

by MARY BEERY

Director of Social Conduct
South High School, Lima, Ohio

Second Impression

McGraw-Hill Book Company, Inc.
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MANNERS MADE EASY

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TO MY PARENTS

DR. AND MRS. WILLIAM HENRY BEERY

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Preface

A person's social growth should keep pace with his intellectual development; otherwise, he does not realize the full use of his abilities, for his behavior and appearance belie his intelligence. Our schools could do a great deal toward the prevention of personal tragedies if they would include classes in social usage in their curriculums. Most young people welcome the opportunity to study a subject that teaches them to meet adequately and satisfactorily the social situations likely to confront them in present-day living. Antisocial behavior can usually be traced to ignorance and a feeling of insecurity rather than to indifference. Most teen-agers *want* to be courteous and well groomed.

The author has had ten years of association with teen-agers —in school and out—and the specific experience of teaching a course in social conduct to girls and boys in the eleventh and twelfth grades of school. The material in *Manners Made Easy* was compiled while teaching social conduct to high school students. It has undergone extensive alterations from time to time so that it might meet more efficiently the needs and wants of teen-agers as indicated by classroom and extracurricular experiences. An attempt has also been made to make the material of value to those young people who do not have the benefit of a class in social usage.

Every individual must strive toward consideration and thoughtfulness in order to fit himself into a society in which people must get along together. Character-building principles in the abstract are not enough, however, for teen-agers. They need instruction in a more down-to-earth fashion. They need specific information: definite suggestions for poise development, correct behavior patterns for given situations, modern methods for being well groomed. Thus, *Manners Made Easy* deals with social adjustments, manners at home, behavior at school, posture and health, cleanliness, grooming, clothes, voice, behavior in public, social affairs, dates and dances, table manners, social correspondence, and travel. The use of this knowledge in these things should encourage the development of the more abstract qualities which are so desirable. A poised, well-mannered, and well-groomed person is likely also to be a tactful, considerate, and courteous individual.

In order to enable the student to test his awareness of points of etiquette, a multiple-choice quiz called "Rate Yourself" has been placed at the end of each chapter. The preferred answers to the questions and a system for scoring them are given in the key at the back of the book, on page 295.

Fortunately, educators are beginning to realize the need for courses in the schools that will create a smoother working relationship between people. Newspapers and magazines contain many articles on courtesy and cooperation, the radio stresses the importance of good grooming, and classes in social usage are being formed across the country in many high schools. It is hoped that *Manners Made Easy* will add momentum to the growing interest in social development, encourage the introduction of more social-usage classes in high schools, and meet the present need for up-to-date material in this field.

MARY BEERY

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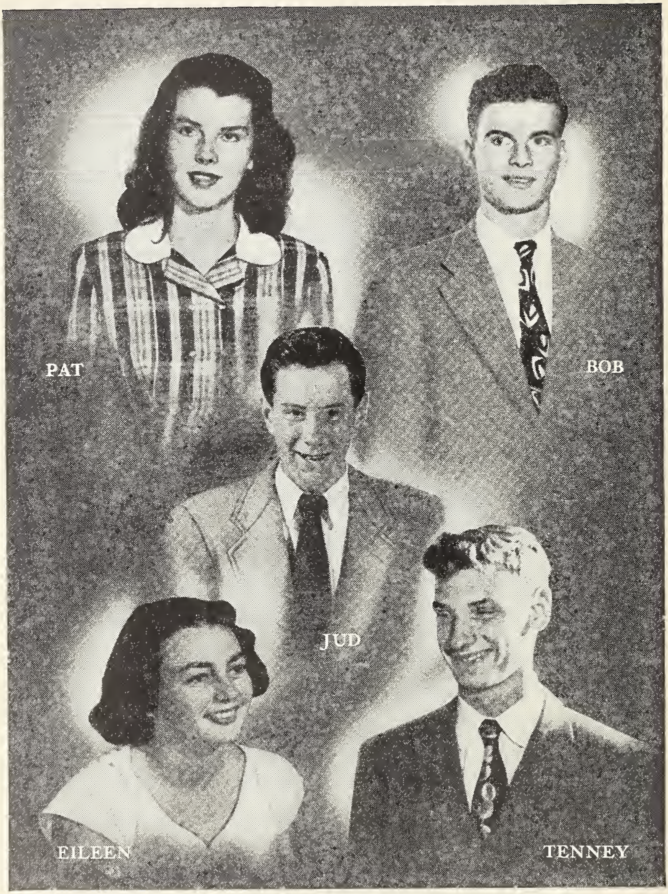
Manners Made Easy

MAY WE PRESENT . . .


PAT
BOB
JUD
EILEEN
TENNEY

the teen-agers who posed for the filmstrip pictures appearing in *Manners Made Easy*.

1. *Social Poise —It's Up to You*

Back in the 1600's, during the days of the glittering French court, tickets containing instructions on how to behave were given to people who went to court. These tickets were called "etiquettes," and from that day to this the word "etiquette" has stood for the correct behavior that should constitute our social conduct.

The rules for social conduct have undergone many changes since those days in order to adapt themselves to new conditions and new ways of living, but the spirit of these rules has remained essentially the same. Ways of behaving and speaking are still good or bad according to the motives they reveal: They are good if they show consideration for the rights and feelings of others and bad if they reveal thoughtlessness, rudeness, or immaturity.

It is sometimes thought that manners are only for society people. But this is not true. *Everyone* has manners—good or bad. Since manners can be only as good as you make them, your manners are a direct reflection of yourself. Even people who obtain money and position by birth cannot buy good manners. They can have them only through their own personal efforts. Fortunately, everyone can *learn* "kindness with style."

Make It a Habit

Your social growth should keep pace with your physical and academic growth. You will have made a good start toward growing socially if you learn to observe other people, read articles and books on etiquette, and think things out for yourself. Then you must incorporate this more or less impersonal study of the fundamentals of good behavior into your daily actions.

When you say, "Oh, I know how to do the correct thing if and when I have to," you disclose a manner of reasoning that is basically unsound. Unless you are used to doing a thing, you do not really know it. You only know of it. That is why "company manners" are likely to make you self-conscious. That is why you forget what to do and how to do it at the very moment you most need *savoir faire*, or the ability to do correct things smoothly. So you see, good manners are not to be saved for special occasions, but to be used every day in the year. You need them in summer and winter, at work or play, and with family, friends, or strangers.

You must practice doing the right thing at home, at school, in public—wherever you may be. In a short time you will appreciate the difference between *knowing how* and *wondering how* to handle the situations that you encounter from day to day. When you have practiced until correct behavior becomes a habit, you will be able to meet new situations tactfully and with poise, freed from the embarrassment that so often accompanies an unfamiliar experience.

Makes Sense, Doesn't It?

Since good manners are founded on good sense, rules can and should be broken whenever necessary for the intelligent handling of a situation. Take, for instance, the rule about boys opening car doors for girls and helping them out. This *should* be done under normal circumstances, but a boy who stops his car in traffic to let a girl out will not dash around the car to open her door if he handles the situation with good sense. Boys should stand when girls enter or leave the room, too; but an intelligent boy will not jump up and down every time his hostess comes in and out to serve refreshments. True etiquette is based on intelligence, not on blind obedience to set formulas.

Composure, Incorporated

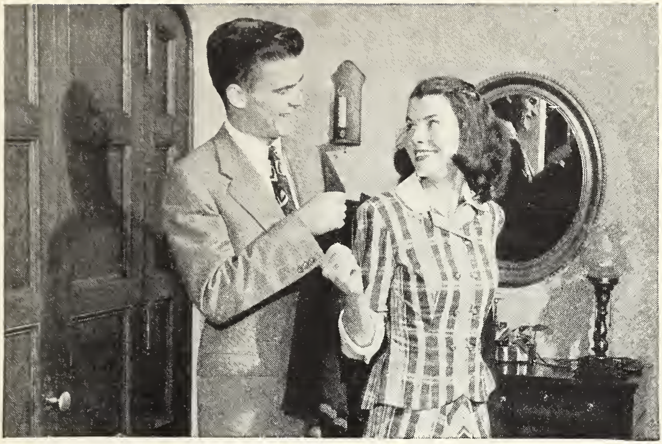
As you learn how to do things, you will naturally develop a certain amount of poise and confidence in yourself. But to have complete poise, you must learn to react correctly in the unexpected situation as well as in situations that are normal or usual. You must avoid becoming either stiffly formal or completely uncontrolled in a new or surprise occurrence. This does not necessarily mean that you will just "act natural" or "be yourself." "Being yourself" is not sufficient until you have improved physically and mentally to the point at which being yourself means being at your best. When that time comes, you will be able to do the right thing wherever you are. Moreover, you will possess an inner serenity and a peace of mind because you will no longer need to wonder what others think of you.

But this achievement will not take place suddenly. Growth takes time—just how much time depends upon you. Those with whom you come in contact will, of course, contribute to or lessen your confidence and resultant poise; but in the final analysis, you determine your own progress. To have confidence in yourself, you must forget your past mistakes except to profit by them. You must also take time to feel, appreciate, and evaluate the things that happen to you and to those about you. In other words, you must not concentrate so much on the

COURTESY IS CONSIDERATION . . .

. . . OF THE FAMILY AT HOME . . .

. . . OF CLASSMATES AND TEACHERS AT SCHOOL . . .



. . . OF THE FRIENDS YOU ARE WITH . . .

MONKMEYER

. . . OF STRANGERS IN PUBLIC.

future that you miss the little happinesses of the present. Your peace of mind will develop more readily, too, if you learn to look at the world as a "passing show of great interest" instead of trying to push your way through life.

This inner process will be hastened if you develop outer signs of poise; conversely, your ability to relax and to do away with superfluous motions is an important indication of a well-controlled mind. By superfluous motions we mean shrugging your shoulders, pursing your lips, chewing gum, giggling, fingering your hair, clothes, or jewelry, hiding your mouth behind your hand when you talk or laugh, touching other people, and drumming on furniture. A relaxed person does not have unpleasant mannerisms, such as fidgeting, squirming, winking, blinking, and sighing. Good posture and the practice of speaking distinctly are also outer signs of poise. Tiresome expressions, such as "You said it" and "No kidding!" should be avoided. The more interesting and varied your vocabulary, the more it will indicate a mind that functions.

The Right Perspective

You will want to develop a mature point of view as you grow older so that you will not think, behave, or react as a child during all your adult life. This "growing up" as you grow older means taking on more responsibility, doing what you know you should do without being told, not letting yourself be easily hurt, not sulking, and not being suspicious of other people's motives or envious of their success. It also means that you should not pretend to be what you are not or to know more than you actually do know. When it is necessary that you give in, give up, or go without, do it gracefully and gallantly.

Since no one is perfect, criticisms are bound to come, but you should make it a point to concentrate on the *thing* being criticized instead of feeling that someone is finding fault with *you.* Throughout life everyone has to take orders in one form or another, so it is just as well to be able to take them graciously. As you learn to do these various things, you will feel yourself maturing in character and outlook and you will discover that other people are more quick to recognize your worth, two indications that you are truly growing up.

How Do You Rate?

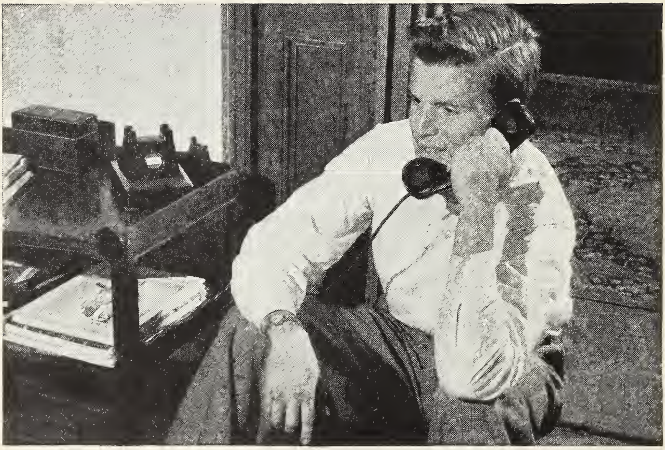
Everyone is given a certain rating, consciously or unconsciously, by his associates. If the majority of those with whom you play and work like and approve of you, your popularity is more or less certain. But this popularity must be based on thoughtfulness, kindness, and consideration for others if it is to be deserved and long-lived.

Generally speaking, your ability to get along with other people will grow in direct proportion to the amount of interest you show in them—their activities, their accomplishments, and their acquisitions. It is essential that you praise their good points and ignore their bad ones. But while being tolerant, you should keep your own ideals and standards high. You should be enthusiastic, able to look at the more cheerful side of life, and willing to take a joke on yourself. You should let people differ with you. Everyone ought to have the privilege of expressing his own ideas; besides, the other person may be right.

It is an art to be able to carry on interesting conversations with people of all ages and types and to know how to include left-out people in your conversations so that they will feel more at ease. You will have plenty of conversational material if you see the better movies and plays, hear good concerts and radio programs, read worth-while books, work in civic and charitable organizations, and participate in local athletics. Meanwhile, you should try in everything you do to make the other person a bit happier for having associated with you.

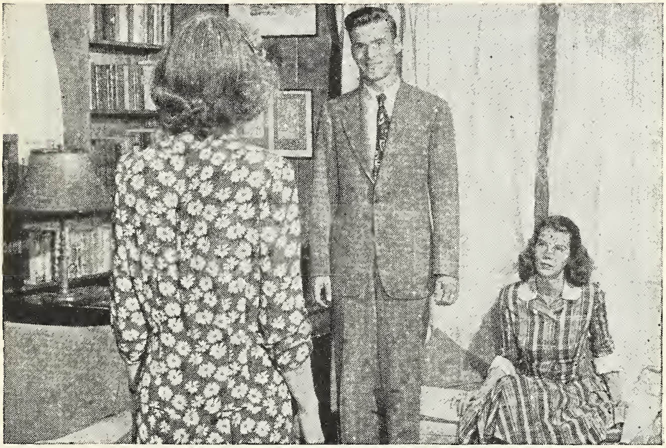
KNOWING WHAT TO DO GIVES YOU POISE . . .

. . . AT THE TABLE . . .



. . . ON THE TELEPHONE . . .

. . . AT PARTIES . . .



. . . WHEN MEETING PEOPLE.

Being in Demand

If you can do a number of things well, you will be included in more parties and activities than if you limit yourself to one or a few interests. Be able to participate in sports: Swim, row a boat, paddle a canoe; play a good game of tennis, badminton, Ping-pong, or golf; know how to skate and to bowl. Develop some social skills: Dance gracefully; play bridge or gin rummy well; play an instrument or sing; learn to cook and to give clever parties; have a hobby. Turn your skill as a fire-builder or a dishwasher to good account. All these things contribute to popularity if you do them with a sportsmanlike attitude. Do your share at work and play, and soon your interest in people, your ability to do things well, and your cooperative spirit will make you a part of any crowd in which you want to be.

The Complexes and Popularity

Among the chief causes of unpopularity are superiority and inferiority complexes, which result from thinking more about oneself than about others. People with superiority complexes harbor the illusion that they are superior. They expect others to be continually impressed with their ideas and their achievements. They are conceited, snobbish, and unfriendly. When they cannot outshine others, they protest, complain, argue, talk loudly, stare, or perhaps exchange supercilious glances with others of their type. Some people who give the impression of having a superiority complex are really trying to hide a feeling of timidity.

People with inferiority complexes are afraid—afraid of losing advantages, affections, and approvals that they feel they need or of not making a good impression. All of them underestimate their ability, and all are conscious of a real or a seeming inadequacy. They are likely to become so self-conscious, shy, and ill at ease that they seem unfriendly. Self-consciousness, which may indicate a fine, sensitive nature, becomes a fault when it turns into a fear of other people. Some who feel inferior are so eager to please that they smile continually, which is irritating in itself. Others, jealous and suspicious, develop a sour-grapes attitude. Often the person with a feeling of inferiority is prone to find fault and unable to take criticism. Always he hungers for praise.

Individuals with complexes who are unable to deal effectively with people may avoid them, or they may seek attention with extreme clothes and noisy behavior. Girls with inferiority feelings are likely to dress conspicuously or to wear too much make-up. Whatever the fear and its reaction, it must be faced before it can be overcome. Confidence must be instilled if fears are to be met successfully. Often this confidence can be gained through social skills, such as dancing, athletics, hobbies, dramatics, club work, public speaking, and by making an effort to meet many types of people under a variety of circumstances. But the most effective cure lies in concentrating on other people and their problems rather than upon oneself.

Tiresome and Tired Personalities

People are tiresome when they are too aggressive, too friendly and forward, or too curious, personal, and prying; when they tell long, rambling stories or use trite expressions again and again. Girls who are boy-crazy and boys who still believe in cave-man tactics make poor companions. Some persons are always unhappy or irritated about life in general; if they are cynical, it is a sure sign that they have failed at one time or another and are a little bitter about it. Tiresome people should put themselves in the other person's place.

People who are habitually tired care little about others because they have no energy left over beyond their own needs. Tired nerves make for irritability and listlessness—traits that destroy old friendships and prevent the forming of new ones. Such people usually need more rest, fresh air and exercise, and a balanced diet. When they have built up their health and learned to control their nerves and tempers, others will enjoy being with them.

Change Your Tactics!

Being liked because you are *you* and behave as you do is worth striving for. If you haven't yet learned to get along well with people, it's time for you to do something about it.

Tact is one of the first essentials. Before you speak, you must take time to consider whether what you plan to say might hurt the other person. You must learn not to argue, contradict, be sarcastic, or lose your temper.

Perhaps you should associate more often with people who have high ideals so that you will be better able to set up high ideals for yourself. If you are inclined to be disloyal to your friends, family, or school, you should plan ways in which to show your loyalty and then carry out your ideas. Perhaps your imagination needs to be stimulated through the reading of good fiction, history, and biography or through the planning of club programs and other activities. You can always convert indifference or laziness to enthusiasm and worth-while achievement by planning a definite schedule for your leisure time and sticking to it.

It may be that you are a negative sort of individual or that you try to imitate others too much; if so, you need to know more about yourself, your likes and your dislikes, so that you can bring out your hidden possibilities. You can partially accomplish this by concentrating on your likes and forgetting your dislikes. Just having a favorite flower, song, poem, author, color, school subject, sport, movie star, or food will make you a more interesting person. In everything that you do, you should strive to be a definite personality. Then you will be liked because you are *you* and not a copy of some other person.

RATE YOURSELF

On Social Poise

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. If you were asked whether you obey the rules of etiquette, would you think first of (*a*) your behavior on dates and at informal get-togethers, (*b*) the consideration you show others in everyday living, (*c*) your poise at formal dances and in handling reception lines?
2. When you receive kindly criticism, do you (*a*) feel hurt, (*b*) accept it graciously and determine to do something about it, (*c*) let it run in one ear and out the other?
3. If you should be asked to attend a tea that is primarily for older people, would you (*a*) accept the invitation but be nervous and self-conscious about how you would behave at the affair, (*b*) beg off because you would feel out of place, (*c*) accept in the confidence that you would be able to handle yourself well?
4. Do you think your best friends value your friendship primarily because (*a*) you are interested in them, (*b*) you are popular, (*c*) you live near each other?

5. If a classmate stopped on the street to help a woman pick up her dropped packages, would you (*a*) walk on because you were embarrassed, (*b*) lend a hand as a matter of course, (*c*) consider him a sissy?

2. *Manners at Home —Of First Importance*

By now you know that courtesy consists of thoughtfulness and consideration for others and that poise is an expression of inner serenity. But if you are actually to achieve courtesy and poise, you must also understand the behavior patterns that typify these qualities–*how to show* thoughtfulness and consideration, *how to express* an inner serenity. The first place to learn how to show thoughtfulness and how to be poised is in your own home with the members of your own family.

Pattern for Living

Since the living room is the focal point of family life and to a large extent a social center, it is an important place for showing consideration for others.

The living room is a place to relax if you do not go to extremes, such as sprawling in an awkward manner and putting your feet on the furniture. Of course it is not the place to scuffle and roughhouse. When you are standing, you should not lean on furniture, fireplace mantels, or the walls of the room. You should be careful not to stand in the light of anyone who is reading, writing, or sewing; not to disturb those who are trying to read or write with needless talk, noise, or excerpts from something you may be reading. You also owe it to yourself, and to the rest of the family, to be presentable at all times.

It is thoughtless to interrupt or to monopolize conversations. When you do talk, your voice should be low but distinct.

The radio is supposed to be used for entertainment and for information, not as a background for conversation, studying, reading, or letter-writing. It can easily be shared by all (and monopolized by none) if you will take turns listening to your favorite programs. Keep it tuned low enough not to disturb anyone. This is especially important in the summertime, when doors and windows are open and a loud radio annoys the whole neighborhood.

If you abide by the rule "A place for everything, and everything in its place," you will put your schoolbooks where they belong; you will also hang up your hat, coat, or sweater instead of dropping it on a table or chair—it will look better longer and so will the living room. You might assume the responsibility of keeping the magazines sorted and neatly stacked, your music in order, and ash trays emptied and clean. A fireplace was never meant to be an oversized ash tray or a giant wastepaper basket, so help to keep it uncluttered. When you see a picture hanging awry, a pillow crumpled, or the corner of a rug turned up or under, take time to straighten it. You should do your share of the sweeping and dusting, too; after all, you helped create that dust and dirt. By doing your part, you will also be offering proof that you are a responsible person and, therefore, capable of enjoying the privileges that go with growing up.

Pattern for Dining

In many homes mealtime is the only opportunity for the whole family to gather together and discuss the day's happenings. When you are called to the table, you should go promptly instead of overdoing the "Just a minute" heard so often. Of course you know that dirty hands or face or uncombed hair at the table is an insult to the rest of the family. The temptation to breakfast in a partially disrobed state is strong, and it takes will power to keep from falling into this habit. But it's well worth the effort, for the more dignified a meal, the more you'll enjoy it. Girls should never wear hair curlers or kitchen aprons to the table—if for no other reason than that they may carry the practice over into marriage, and husbands don't like it. If a girl must come to the table with her hair in curlers, she should cover it attractively with a kerchief.

Custom concerning "grace" or "the blessing" varies according to family preferences. It may be asked just before you sit down, just afterward, or omitted altogether. Some families say grace both before and after a meal. If your family has the habit of asking grace, stand or sit quietly with your head bowed and your hands at your sides or in your lap while the prayer is being said. When you are a guest at a meal, watch your hostess for a clue as to whether grace is to be said.

Mealtime should be a happy interlude in the day's activities—a time to which everyone can look forward. This is possible only if each person will do his part. You can help by discussing interesting and cheerful subjects, by not arguing or teasing, and by not mentioning things that might be unpleasant or disagreeable. Avoid such topics as food dislikes, reasons for refusing food, how much or how little someone is eating; teeth, hair, feet; illnesses, operations, deaths; and financial worries.

Bathroom Etiquette

You should always knock before entering a bathroom, to make sure it is not already occupied. The bathroom should not

YOUR FAMILY WON'T LIKE IT IF YOU . . .

. . . THROW YOUR THINGS DOWN . . .

. . . SPRAWL IN THE LIVING ROOM . . .

. . . MONOPOLIZE THE TELEPHONE . . .

. . . PLAY THE RADIO TOO LOUD.

be monopolized during rush hours, which are usually just before and just after meals. If you want to take a leisurely bath, shave, or put up your hair in pin curls, you should wait until a time when the bathroom is not in demand. If hot water is not plentiful, refrain from filling the tub to its brim.

You must, of course, have your own washcloth, towel, and toothbrush, and a definite place in which to keep them. You should have your own comb and brush, too. It is not sanitary to share these personal things. Although families often share toothpaste and soap, it is certainly more satisfactory and, in the long run, no more expensive to have your own.

Flush the toilet after each use and put the lid down. Then wash your hands. When you use the last of the toilet paper, put up a new roll.

If you leave the bathroom as immaculate as you should find it, you will not let dirty water stand in the tub or washbowl or leave hair and powder on the edge of the bowl. Of course you won't leave clothes soaking in the washbowl, except by special permission. When you finish undressing or changing clothes in the bathroom, you should take your things to your own room.

Quiet, Please

Bedrooms rank next to bathrooms in privacy. Knocking and waiting for permission before entering another person's room is essential to courtesy. If you share your room, you should not turn on the top light or bang doors and dresser drawers when the other person is trying to sleep.

With an alarm clock, you will not need to depend upon someone to call you in the mornings; you can be responsible for yourself. However, if you must be called, get up promptly so as not to strain family tempers. Before you dress, see that the shades are drawn. If you are not fully clothed when you leave your room, slip on a robe or a housecoat instead of running around half-dressed or in your pajamas.

It's a good idea to allow your bed to air, with the bedclothes turned back, until after breakfast. After breakfast make your bed, put the rest of the room in order, close the windows, and adjust the shades before you start to school or to work. Unless there is a clothes chute in your house, you will need a hamper for soiled articles. It is unhealthful as well as unsightly to have soiled clothes scattered about your room.

If your room is on the second floor, avoid yelling down to someone on the first floor and running up and down stairs. If someone upstairs is wanted on the telephone, whoever answered in the first place should go at least part way up the steps and quietly call the person wanted. When you are the one being called, you should answer with a "thank you."

Telephone Tact in Answering Calls

On the telephone your voice and your manner of speaking are of special significance because they alone represent you. They are your only means of expressing the courtesy that is so essential in all your telephone contacts. Correct responses when you answer a telephone include "This is 37823," "Langseth's," "This is the Langseth residence," and simply "Hello."

If the call is for you but your voice has not been recognized, you should say, "This is she speaking," or "This is Harriet." If another person present is wanted, you might say, "Yes, I'll call him; just a moment, please." Perhaps the person called is not at home at the time; then your answer would be, "I'm sorry, but he isn't here right now. Would you like to leave a message?" Such a message should be written down at once and delivered as soon as possible. If the wrong number has been called, accept apologies gracefully and *don't* slam the receiver. When you are expecting a call, you can save the rest of the family by answering the telephone yourself.

Ordinarily the person who does the calling is the one to end the conversation, but you may diplomatically guide it to a close if necessary. No telephone conversation should be permitted to go on and on, especially when others are trying to read, write, or rest or when you have guests.

Your manners need revision if you race for the telephone or scuffle over it; try to eavesdrop or make unnecessary noise and confusion while someone is telephoning; chew gum, eat, or carry on another conversation while you are talking on the telephone.

When You Want a Number

When you are putting through a call on a telephone that does not have a dial, you should give the operator the number as distinctly as possible; say, "Please," or "Right," when she repeats it correctly; give her the number again—slowly and courteously—if she has misunderstood you. Telephone authorities suggest that you wait at least five rings before abandoning a call; otherwise, the person being called may not have had time to reach the telephone.

If you are given a wrong number, you should realize that it is not the fault of the person answering. He, too, is being disturbed, so it is up to you to say, "I'm sorry, I have the wrong number." When the call goes through correctly, you should proceed something like this: "Is Dorothy there?" "May I speak with her, please?" "Thank you." Then tell Dorothy who you are when she comes to the telephone. It is only stupid to say, "Guess who this is!" At the close of your conversation you should say, "Good-by," not "Bye-bye," "Good-by, now," or "All rightie." Hang up quietly.

Your friends will be more likely to appreciate your calls if you do not telephone them too early or too late, at mealtime, or at their place of work. What is early or late for one person may be all right, of course, for another; ordinarily, however, one should not call people before 9:00 A.M. or after 10:00 P.M. A girl may telephone a boy once in a while to ask a question. But she should be brief, thank him, and hang up unless he introduces another topic.

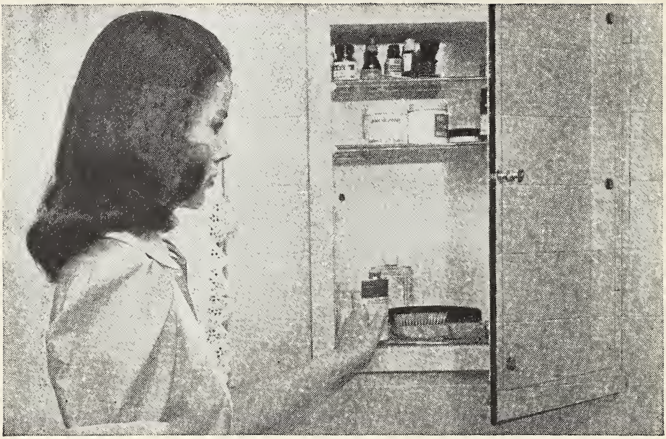
Long-distance, or out-of-town, calls may be divided into two classes: station-to-station and person-to-person. The station-to-station rate applies if you will talk with anyone who answers at a certain number. It is lower than the person-to-person rate, which applies if you ask to talk with a particular person. There are also night and Sunday rates that are 20 to 50 percent lower than the regular rates.

Harmony at Home

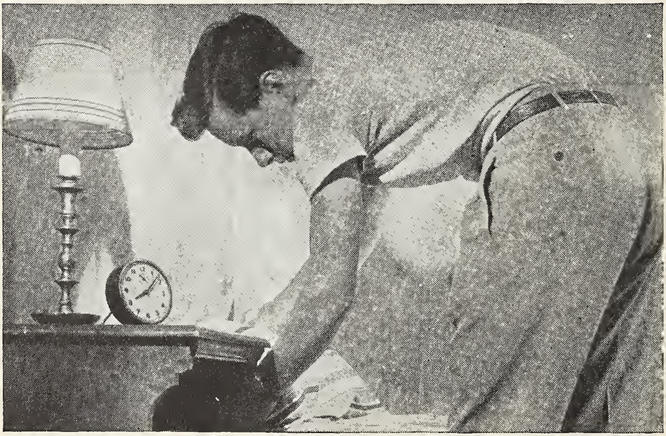
When your parents make suggestions and criticisms, try to listen with the right spirit instead of talking back or criticizing them in turn. You may not always agree with what they say, but you should be able to discuss a situation kindly and without being cross. Make only reasonable requests for money and things; if you have an allowance, you should stay within it. It's your responsibility to take care of your personal and family possessions, avoiding the attitude that "Dad pays the bills, so why should I worry?" If you do your schoolwork, music lessons, and other assigned duties without being told and respond to suggestions the first time they are made, you will not only save much time and energy but you will also win the respect of your parents.

Letters, diaries, and conversations meant for others are strictly private affairs. That makes it unfair for you to open another person's mail, to read unsealed letters and diaries lying about, or to listen intentionally to conversations that you are not supposed to hear. Borrowing from the rest of the

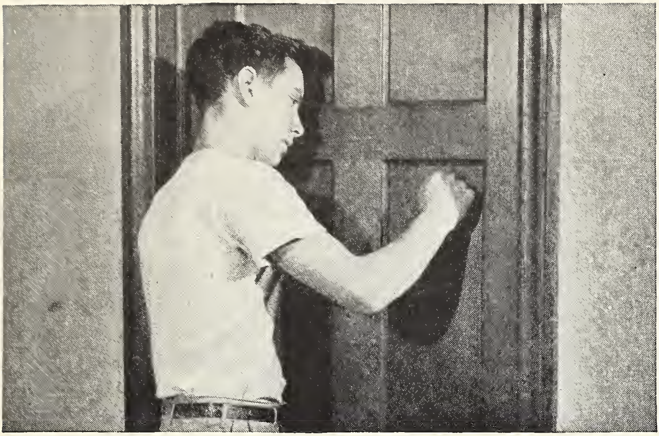
YOUR FAMILY WILL LIKE IT IF YOU . . .



. . . PUT. THINGS WHERE THEY BELONG . . .



. . . KEEP YOUR ROOM NEAT . . .



. . . RESPECT OTHER PEOPLE'S PRIVACY . . .

. . . HELP WITH SOME OF THE WORK.

family should be avoided as much as possible. When borrowing does happen to be necessary, it should be done with the owner's consent. Just belonging to the same family does not entitle you to the others' clothes, sports equipment, or personal belongings.

If you take an interest in your brothers and sisters and appreciate them, their accomplishments, and their companionship, you will not want to tease, nag, or quarrel with them. When a matter arises in which you are wrong, you should apologize to them just as you would to anyone else. If they are still too young to be left alone, you might volunteer occasionally to take care of them so that your parents can have some free time. Parents appreciate being able to accept rather than having to request such services. If you have older brothers or sisters still at home, they will be grateful for your letting them have the living room and perhaps also the kitchen when they entertain their own particular friends.

You may not always agree with the rest of the family or even approve of what they do, but you should never discuss family affairs with outsiders or criticize your family to others. And although you may feel that you have the best family in the whole wide world, it is better not to say too much about their sterling characters and their unusual accomplishments to others. People seem to like to find those things out for themselves.

Neighbors deserve thoughtfulness, too. They will think more of you if you limit music-practicing to respectable hours and keep your radio tuned low in summer. Your dog or cat should not be permitted to roam about at will, howling and yowling at all hours of the night. Your friends should not be encouraged to honk their horns or to stand outside and whistle or call to you. Avoid racing the motor of your car or forming the habit of parking it in front of the neighbors' house. If you have front-porch parties in the summer, you might see that they are broken up fairly early. In no season should you call out noisy good-bys after bedtime. And if you must have family bickerings, keep your voice low enough not to be heard next door. Neighbors, like families, thrive on consideration.

FILMSTRIP: The filmstrip "Home Ground" was prepared to correlate with this chapter.

RATE YOURSELF

On Manners at Home

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. Do you do your part of the work at home because (*a*) you want to ask a favor, (*b*) you feel you should share a part of the responsibility, (*c*) you are expected to do certain things?
2. At the table do you (*a*) complain about what's been happening at school, (*b*) eat as hurriedly as possible so that you can meet your friends, (*c*) tell about something interesting that has happened during the day?
3. If you have been refused some new clothes for a special party, do you (*a*) accept the refusal graciously, (*b*) grumble and complain, (c) threaten to drop out of school?
4. If a member of the family has received a letter from someone you know, should you (*a*) wait for him to offer

to tell you the latest news, (*b*) read the letter when he is away from home, (*c*) ask his permission to read the letter?

5. Family affairs should be (*a*) kept within the family, (*b*) discussed only with your best friends, (*c*) told to anyone who is willing to listen.

3. *Behavior at School—You're One of Many*

The night before is really the time to get ready for school. If you heed such advice, you will lay out your clean clothes and have your books and materials collected before you go to bed. Then, in the morning, you will be able to dress and groom yourself carefully, eat breakfast, and still reach school on time with nerves unfrazzled.

School Bound

Regardless of how you go to school—whether you walk, ride a bus, or use some other means of transportation—the people with whom you come in contact on the way should be shown consideration. You should keep your voice low and your actions restrained. Don't wrestle, whistle, or try to show off. If you walk to school, you should stay off people's lawns, cross streets only at corners, and not block the sidewalks. If two or three of you are walking together, go single file when others want to pass; never force them to leave the sidewalk. A boy should offer to carry a girl's books if she has an armful and he hasn't many. Giving the right impression to passers-by helps create a favorable public opinion of your school.

The school authorities and the community will appreciate your staying off the school lawn. Teachers will recognize your courtesy if you clear a passageway for them. If you are near the front door as they approach, you can show thoughtfulness by opening it for them. When you enter the school building, avoid crowding or shoving and, if you are a boy, remove your cap or hat.

Once Inside

If you walk correctly through the halls, you won't elbow your way, pull anyone after you, shove, jostle, or link arms with two or three friends; neither will you stop in the middle of the corridor to talk. If you have to walk in front of someone, you will say, "Excuse me," but you should cross in back of people whenever possible. You should also avoid sudden stops and abrupt changes in your line of direction.

Most schools have some traffic rules for their halls. The rules will vary in different schools, but you may be sure that they have been made for your benefit—to help you get around more easily and comfortably—so it pays to abide by them. Go up the stairs set aside for up traffic and down those for down traffic. Keep to the right except to cross over to a classroom. Regulate your steps, in length and in speed, so that you will conform to the general flow of traffic.

Groups loitering around lockers can hold up hall traffic and create confusion. When you go to your locker, attend to your business quickly and quietly. If you keep your locker in good order, you can find things more easily and with less disturbance. Closing your locker quietly will be appreciated by all within hearing distance—but be sure you always lock it.

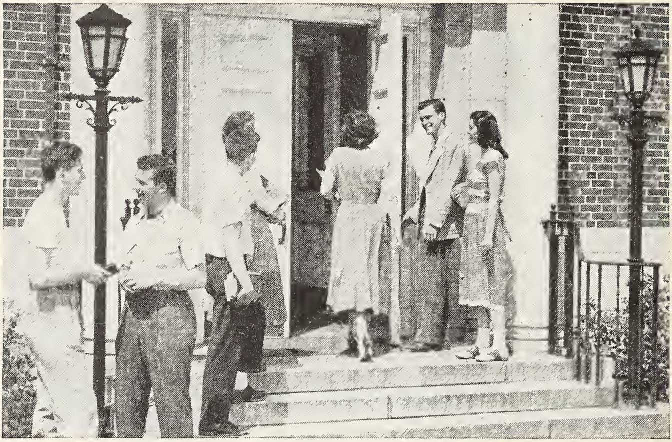
Your attitude toward faculty members assigned to hall patrol duty should always be courteous. They are simply performing a task that is necessary for the good of your school.

You want to be proud of your school, so you will do your part to help keep the building clean: Never throw paper on the floor; discourage those whom you see being careless; and pick up papers and refuse that you see scattered about. All books, clothing, and other articles that you find should be turned in immediately to Lost and Found. This is a matter of integrity as well as helpfulness, for "Finders, keepers" is a practice that the honest person doesn't follow. If you should be the one to lose something, you'd like to be confident that its finder would turn it in promptly.

At drinking fountains you should take your turn quickly and quietly, forming a line rather than crowding around the fountain. Wall mirrors may be used for quick checkups on appearance but not for remedial purposes. Your hair should be combed and make-up applied, when necessary, in the rest room or at your locker. Don't use the rest room as a place to loiter or to meet your friends. While you are there, do your share to keep it neat and clean: Don't write or put lipstick marks on the walls; always flush the toilets after using them; use paper towels sparingly (but do wash and dry your hands before leaving); and see that the towels are thrown in the container provided for them.

If you spend the few minutes between classes in getting to your next class rather than in keeping appointments with friends, you can enter the classroom unhurriedly and with poise. If you are a girl, you should hesitate at the door long enough for a woman teacher to enter first; if a boy, for any teacher or girl to precede you. When you take a visitor to class, arrive early enough to introduce the person to your teacher: "Miss (Teacher), this is (Visitor). May he (she) visit our class today?" If your teacher is a man and your guest is a girl or a woman, this order of introduction should be reversed: "Miss (Visitor), this is Mr. (Teacher)"; but, "Mr. (Teacher), this is Mr. (Visitor)."

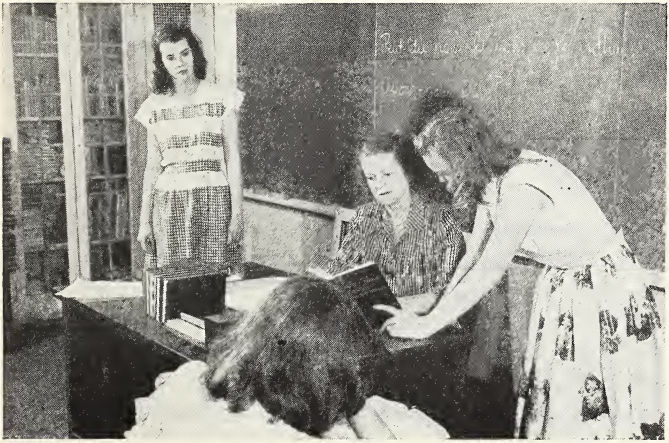
YOUR TEACHER WILL APPRECIATE IT IF YOU . . .



. . . SHOW HER LITTLE COURTESIES . . .

. . . DON'T SNOOP ON HER DESK . . .

. . . WORK UNTIL CLASS IS DISMISSED . . .



. . . DON'T MONOPOLIZE HER TIME.

If you are cooperative, you will settle down to work quickly, pay attention to all questions, answers, directions, and assignments, and accept the announcement of tests, themes, reports, and homework without comment or outward reaction. You will not use an interruption as an excuse to fool around. Should you drop a book, pick it up with the least possible disturbance. You probably realize that unnecessary noises, clowning, stretching, and yawning are completely out of place. Giggling or laughing upon the smallest provocation marks you as immature. Chewing gum is no crime, but it does detract from your appearance and from your speech. Because wrappers are frequently dropped where they are removed and gum is often stuck under desks and chairs, you can easily see why gum-chewers are no asset to a school.

The apple-polisher and the pupil who talks back are two extremists. Nobody wants to be either type. But you should be able to distinguish between an apple-polisher and a student who is considerate. Helping a teacher with books, papers, windows, or window shades, by moving desks, or by erasing blackboards is not apple-polishing. Rather, it is being courteous and thoughtful. Of course you call a teacher by his or her correct name, "Miss ____" or "Mr. ____," since it is rude to say "Teacher" or to use only a last name.

You should offer your book to any visitor who sits near you, as well as share it with the classmate next to you if he happens to be without a book.

If you want to recite, add to a recitation, or ask a question, you may raise your hand slightly during a lull or break. But you should never wave it madly while someone else is trying to recite. When your turn does come, try to speak clearly and loud enough to be heard by everybody.

It's your responsibility to get assignments straight and to do them on time. If you neglect your work, don't try to alibi; be big enough to take the consequences. Never copy or help another person to cheat. Stealing ideas or passing off another student's work as your own is just as dishonest as shoplifting. You have probably been in the position during tests of having someone ask to copy your answers. No one with whom you really want to be friends would make such a request, so don't be afraid to say no. Some of your classmates may call you a bad sport, but actually they will probably admire you for your stand as long as you yourself are strictly honest.

Watch your posture in the classroom. Sit erect at your desk, with your spine touching the back of the chair and with your legs uncrossed. When you are writing, keep your feet flat on the floor and bend from your hips. When you recite, stand straight. If you slouch over, lean against a desk or a chair, or teeter back and forth, you make your recitation with one strike already against you. Attention to good posture will actually help you to be a better student.

Try to have your pencils sharpened ahead of time. If you do use the pencil sharpener in class, play fair by taking your turn. If you have to borrow a book or writing materials, you should return what you borrow promptly; otherwise, you are being a small-scale charity case. It is much more satisfactory to have your own materials. Take good care of your books. Always protect them from damaging weather, such as rain, snow, and strong sunlight; never lay them face down while they are open, bend back their page corners, or fill them with papers; never draw pictures or add to those already there. Of course this goes double for books that don't belong to you.

Good Citizenship

Chalk, erasers, blackboards, and bulletin boards are important teaching materials. If you treat them as such, you will not throw the chalk and erasers or allow the blackboards to be exploited by the cartoonists and gag writers in your school. Neither will you steal thumb tacks from the bulletin boards or mar clippings with pencil marks. If you regard your teachers' desks as the private property that they are, you will not touch or try to read material lying on them. Your own desks should be kept in good order: Carving them is damaging something that does not belong to you, and putting your feet on the desk in front of you is a social blunder as well. Articles that are partly damaged—such as torn window shades, loose arms and backs of chairs, or wobbly pencil sharpeners—can be easily repaired for your convenience if you will leave them alone until they can be fixed.

Teachers want to help you. That's why they are in school. But you should be careful to share their time and strength with the other pupils. Many teachers have as many as two hundred pupils in one day's classes, and for any one student to monopolize their time is unfair. When you do go up to speak to a teacher, you should wait to be recognized so that you won't interrupt her at what may be an inopportune moment.

You have an excellent opportunity to show respect for yourself, your teachers, and your school when you are unsupervised. Good behavior with a teacher out of the room is a certain indication of good citizenship.

At the end of a class period you should wait for your teacher's dismissal signal before you begin gathering your things together. You show your teacher only discourtesy when you display restlessness while the class is still in session. And rapid getaways involving noise and disorder are just as bad.

If you budget the time that you spend in study halls and discourage the disturbances thought to be fun by the more immature pupils, you will be able to use this time for real accomplishment. Then you will have fewer books to carry home and more time for outside activities.

Good citizenship in school also includes helping to acquaint new students with other classmates, school activities, and the layout of the building. You are as responsible as anyone else for making them feel at home.

Lunch Hour

Whether you bring your lunch to school or buy it in the school cafeteria or down at the corner drugstore, you will want to display good manners while you are eating. People who do not show consideration for others in their eating habits are likely to find themselves lunchtime outcasts. If you bring your meal and eat it in a room set aside for that purpose, be careful to put your food remnants and wrapping paper in the proper containers. Wherever you lunch, take your time and eat slowly. It's important to your health as well as to your social standing.

In the Library

School and public libraries exist to give you access to books and magazines that might not otherwise be available. They also furnish you with a place where you can work undisturbed and with the help and suggestions of a trained librarian. In return, you should be cooperative: Open all the books and magazines carefully; never cut, tear, or mark their pages; and never turn the pages with moistened fingers, because you might leave fingerprints.

Silence is the first rule of the library. If you must talk to the librarian or to her assistants, keep your voice low. The library is not the place to meet your friends, to hold fun fests, or to have prolonged conversations. Remember, you resent

THE CORRIDOR WILL BE MORE ORDERLY IF YOU . . .

. . . STAND IN LINE AND TAKE YOUR TURN . . .

. . . KEEP WASTEPAPER OFF THE FLOOR . . .

. . . DON'T STOP TO TALK . . .

. . . KEEP TO THE RIGHT.

the noise made by others when you are the one who is trying to study.

When you need information, use the card catalogue as much as possible. And always thank the librarian for whatever assistance she may give you.

In the Principal's Office

Whether you go to the principal's office upon his request or upon yours and whether you go for information, advice, criticism, or suggestions, the procedure is the same. You should remain standing unless you are asked to sit down; in either case, watch your posture. You will make a better impression if you do not chew gum and if you speak distinctly and avoid slangy expressions. You should be courteous, of course, no matter what the issue or who is right. When you speak to the principal, address him correctly as "Mr. ____" and look directly at him. Usually he will indicate the conclusion of a conference by rising or stepping toward the door. But whether he does or not, you should not overstay when you feel that he considers the interview closed.

Platform Procedure

When you're on the "giving" end of an assembly, let that spotlight find you at your best. On the stage sit in a restful, natural, but graceful position—this means that you should not fold your arms, cross your knees at an awkward angle, or hold yourself tense. You will want to be dignified, but you will also want to be courteous and gracious, giving your attention to whatever is being presented on the program.

If you are to introduce a person, you should give only enough facts to gain the audience's interest; say you are happy to introduce him; and repeat his full name, which is his signal to rise and come forward. You should remain standing until he does so. When you thank a speaker at the conclusion of his address, do it sincerely and briefly. It is also important for you to see that the stage is never empty during any program of which you have charge.

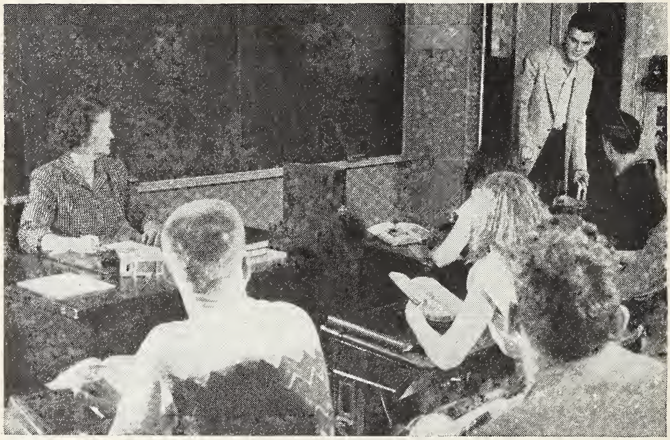
If you are the speaker, try to project yourself toward your audience. It will help you to relax if, before beginning to talk, you take a deep breath and look the group over. It is essential that you stand correctly. Girls should take a small step, put their weight on the forward foot, and use the other foot as a balance. Boys may stand solidly on both feet and divide their weight equally if they wish. Swaying back and forth and shifting weight from one foot to another have ruined many a good speech, as have such distracting mannerisms as fiddling with a ring, patting one's hair, rubbing one's chin, and tugging at an ear. Every speaker should develop a sense of "timing" for effectiveness, laughter, and applause. Such timing takes practice but is necessary if you are to give a "finished performance" that will hold your audience.

You will want to accept applause graciously. After a musical number you may nod and smile. On more formal occasions you will probably prefer to bow from the hips. You should acknowledge final prolonged applause by rising and bowing again or by returning to the stage for another bow. If you are to receive an award or an honor, try to show an intelligent interest in the matter instead of squirming or looking silly. Perhaps you are being introduced to an audience but are not to speak; in that case you may acknowledge the introduction by rising to your full height and nodding slightly.

Always show the same courtesies on stage as off; for example, boys should stand aside to let girls precede them. Being alert and using good judgment and good manners is just as important to successful program participation as is advance preparation.

YOU WILL GET MORE OUT OF SCHOOL IF YOU . . .

. . . HAVE YOUR MATERIALS READY . . .



. . . GET TO CLASS ON TIME . . .

. . . KEEP YOUR MIND ON YOUR LESSONS . . .

. . . DO YOUR OWN WORK.

Audience Cooperation

When you are in the audience, you should be quiet and sit still as soon as you have taken your seat. If a program is to be successful, the audience must cooperate with song leaders, speakers, musical groups, and cheerleaders; really cheer, really sing when you are asked to do so. Only cowards take advantage of the crowd to talk, whistle, chew gum, eat candy, or otherwise annoy those near them.

Assembly speakers are guests of your school. You should listen to what they say and try to be interested. Always *seem* interested whether you are or not. If a speaker is very dull, you might try critical observation to determine what makes him dull: Observe his posture, gestures, choice of words, pronunciation; study the structure of his talk. If nothing more, you can always learn what to avoid. However, most speakers have something constructive and worth while to offer.

Applause should be gracious and complimentary, a sort of "Congratulations and thank you" from the audience. That eliminates feet stomping, whistling, rhythmic clapping, and the banging of books together. Be very careful to hold your applause until a musical number is concluded. Not only will you betray a lack of musical knowledge by starting to clap too soon, but you will also be likely to startle the musicians.

At the Game

Being a spectator at athletic events calls for good sportsmanship just as does participation in them. When you buy your tickets, you are a good sport if you take your place in line and await your turn rather than rush up to a friend at the head of the line and beg him to get yours. You are considerate if you arrive before the kickoff or the tip-off and stay until the final gun.

While you are having fun, you want to help those about you to have fun too. You can do this by not standing on bleachers, jumping up and down, or putting your feet against people's clothes. If you are determined to be a gum-chewing spectator, do be careful that the excitement of the game doesn't make a contortionist of you.

You should rise and keep silent during flag raising and when the national anthem or your school song is played. Boys, of course, should remove their hats on these occasions. Also, remember, you're not supposed to talk while announcements are being made or when the band is performing.

Dressing well for athletic events means wearing casual sports clothes appropriate to the weather. Girls who overdress are not only out of place but likely targets for ill-meant remarks and oft-repeated stares. Clever girls have too much clothes sense to become involved in such awkward situations. On the other hand, don't *you* be the one to turn around and stare at those who do make the mistake of being overdressed.

There are certain courtesies that apply to your attitude toward the opposing team. If a rival player leaves the game because of an injury, you should show your sympathy by being silent, by applauding his playing, or by giving an appropriate cheer led by your cheerleaders.

At football games it is customary to rise for the kickoff, in recognition of a good play, or in recognition of the good sportsmanship of a team member who is leaving the game.

Some students think that they must behave childishly and with no restraint if they are to get the most out of sports events. They get together in small groups, give original cheers, scatter bits of paper, use bean shooters, and throw popcorn. They run up and down and in and out with never a thought about others. You and your friends will be fair to your school, your team, and the other spectators if you refuse to take part in such juvenile capers.

School Clubs

If you belong to a school club, you should do your part to make it a success. Learn to abide by parliamentary rules—know how to call a meeting to order, how to make a motion, how to second a motion, how to appoint committees, and how to nominate and elect officers. You will want to help select good officers by voting for capable people, whether or not they are your special friends. And, of course, you are responsible for doing your share of the work.

You need not feel hurt if you have not been asked to join a group to which you would like to belong. The reason may not be a personal one. Perhaps the club's membership is limited, or you may lack the requirements for being a member. Just be sure that you are not being overlooked because you gossip, play practical jokes, or show off or because you seem bored, superior, defiant, or apologetic.

School clubs often encourage students to run around with the same crowd all the time. The members of the group stay together too closely. You will be wise to make a serious effort to keep widening your circle of friends. You might include in it people who know more than you do, people who excel in some way. Then you will have an incentive for improving and progressing.

FILMSTRIP: The filmstrip "School Spirit" was prepared to correlate with this chapter.

RATE YOURSELF

On Behavior at School

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. Traffic rules for school halls exist mainly (*a*) to create a good impression on visitors, (*b*) to make it easier for you to get around, (*c*) to avoid accidents.
2. If you find a lost article at school, you should (*a*) leave it where you find it, (*b*) turn it in to the Lost and Found, (*c*) keep it yourself after you have discovered that it doesn't belong to anyone near by.
3. If you take a visitor to class with you, you should (*a*) stop after class and introduce him to the teacher, (*b*) say nothing to the teacher unless she asks to meet him, (*c*) introduce him to the teacher before class and ask permission to have him visit.
4. When a difficult assignment is made, you should (*a*) protest to the teacher, (*b*) accept the announcement and decide to do the best you can, (*c*) just not do the work at all.
5. If a speaker is not interesting, it's a good time to (*a*) close your eyes and relax, (*b*) do your assignment for the next class, (*c*) determine what makes him dull.

4. *Posture and Health—They Both Affect Poise*

Of the many factors that make up your personality and help determine what others think of you, your posture and your health are two of the most important. They are definite clues to what you think of yourself, and people usually accept you at your own rating.

The old saying that "Clothes make the man" may be true, but it is even more true that "Posture makes the clothes that make the man." No matter how smart your clothes, they must be carried well to do their best for you; conversely, good posture improves the appearance of whatever you wear.

Posture is the relative arrangement of the different parts of the body—the manner in which you hold yourself. Good posture is easy posture, without stiffness or strain. It is the key to physical fitness and personal efficiency. You can accomplish more, with less effort, if you stand, sit, rise, and move about in a graceful, attractive manner.

A baby does not know how to sit, stand, or walk. Everyone has to learn these skills; and even though you are in your teens, this learning process is not over. Because your posture is affected by everything that you do, you are continually improving or impairing it. As usual, your own efforts are those that count. The responsibility is yours.

Improve Your Posture

You can improve your posture through exercise, which promotes muscle tone and develops good body balance. Sports, of course, are fun, and you do not need the motive of bettering your posture to make you want to take part in them. But you might make a mental note that skating, rowing, swimming the breast stroke, hiking, tennis, bowling, bicycling, and dancing are especially helpful to your posture.

Not only sports but also outdoor and indoor tasks about the house—such as gardening, raking the lawn, shoveling snow, sweeping, scrubbing, making beds, cleaning the bathtub, and brushing your hair—can be made to improve the way you carry yourself. However, it is important for you to realize that you must work and play correctly in order to get any posture benefit from physical activity.

Good posture takes concentration, and it takes practice. Whether you are washing the dishes, driving a tennis ball, sitting in a bus, or climbing the steps at the stadium, you must constantly be at it. Your posture can be only as good as you make it.

Stand Tall

When you stand erect, you not only add to your physical stature but to the respect that others have for you. You become a *bigger* person in more ways than one.

Stand with your head, chest, and hips in a straight line, your shoulders loose and down, your knees relaxed and almost brushing, and your hips tucked under as if to avoid being spanked. Your chest should be kept high, your back flat, and your stomach pulled up and in. You will find it easier to stand tall if you pretend you are reaching for the ceiling with the crown of your head.

Certain mannerisms reduce the good effect of standing tall

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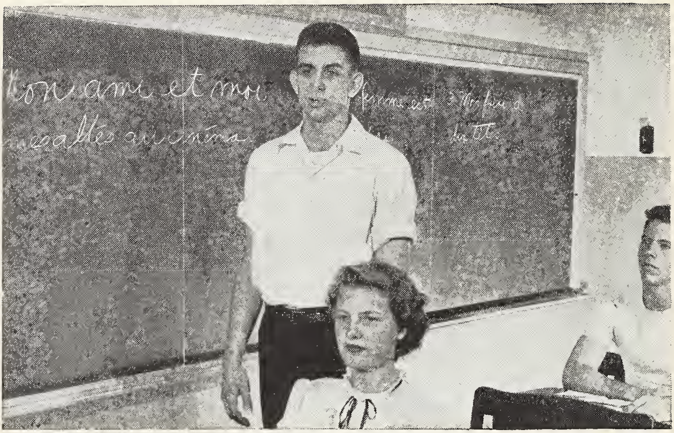
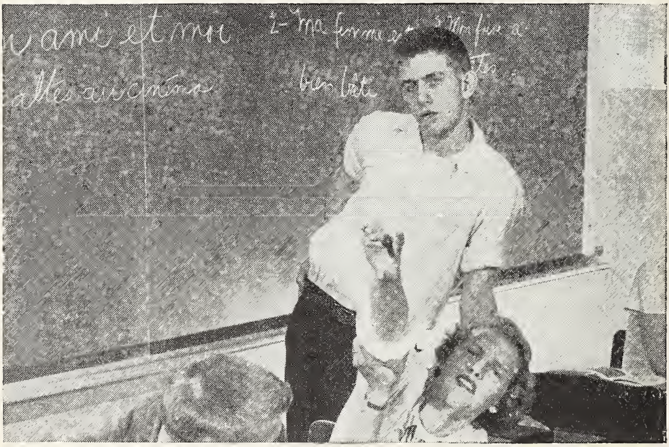
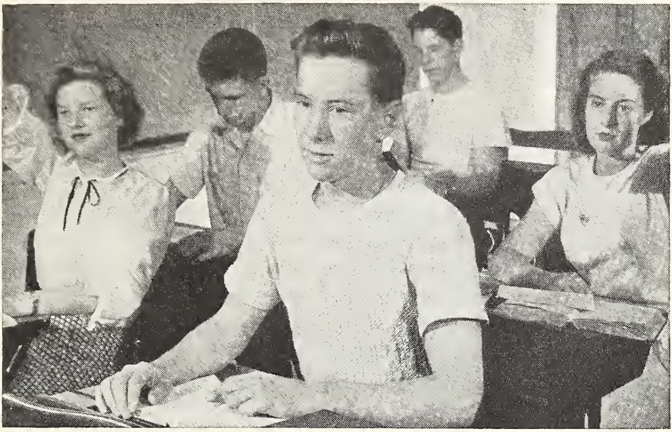
YOU'LL LOOK MUCH BETTER IF YOU . . .



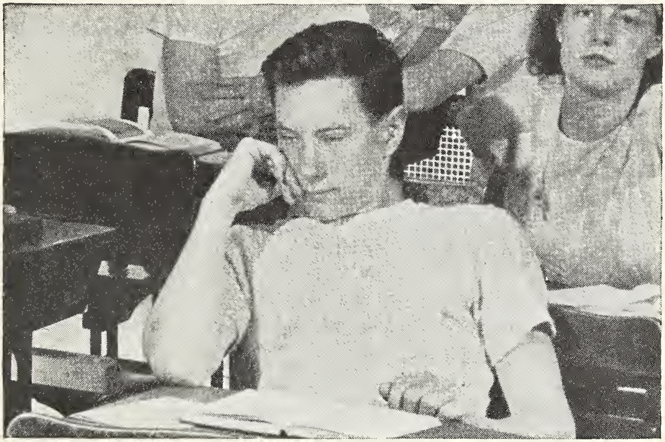
. . . STAND TALL . . .



. . . INSTEAD OF LEANING . . .



. . . SIT UP STRAIGHT . . .



. . . INSTEAD OF SLOUCHING.

—for example, folding your arms, putting your hands on your hips, standing on one foot, swaying back and forth, and leaning on things.

Walk with Rhythm

A graceful walk begins with standing tall. Your head should be held up but not tense, your chin in, your chest up, your shoulders relaxed and down, and your shoulder blades together. Your hands belong at your sides, not in your pockets or clasped behind your back, so that your arms can swing slightly in rhythm with your leg swing. Point your toes straight ahead and place your weight slightly toward the outside of the balls of your feet. Now you are ready to walk. As you move forward, your feet should follow an imaginary straight line, and your knees should almost brush each other.

Walking up and down stairs attractively calls for poise and practice. To gain that graceful-but-casual look, you must concentrate on your posture during many trips up and down stairs. Practicing with a book balanced on your head is an old technique but tried and true. When you go up stairs, your hips should be tucked under, your chest high, and your chin in. It is awkward to look at the steps, to hold on to the rail, to pitch forward, and of course, to skip steps.

Going down stairs, you'd like to be graceful, too. So you bend your knees deeply, cross one foot in front of the other, and descend in a straight line. You also hold your head high rather than look down at the steps. People who see you descend in this manner will know that you have confidence in yourself.

Sit Down Smoothly

Sitting down smoothly will become automatic after you have practiced it enough. Try it first in slow motion.

As you approach a chair that is directly in front of you, turn and place your right leg against it. Then, keeping your spine straight, your stomach in, your hips tucked under, and your left foot flat on the floor, use your right leg as a lever and slowly lower yourself.

When you approach a chair from its side, you follow practically the same procedure. However, you feel for the chair with whichever leg is nearest and use that same leg as the lever. The other foot should be kept flat on the floor and slightly forward. As you slide back in the chair, you may turn in whichever direction you wish.

Once You Are Seated

You will give an impression of easy alertness if you sit with your spine erect, your chest and head balancing over your hips, and the small of your back pressed against the chair back. Avoid slumping when you lean forward by bending from your hips and keeping your back straight. If you pull your chair close enough to your desk or table when you are writing, reading, eating, or just talking, you will find it easy to sit tall. You will not only look but feel your best, and you will not become fatigued.

So many people feel awkward in company because they don't know what to do with their hands and feet. With a little experimenting you can find some positions that look well and feel comfortable. For example, try these hand positions: (1) Lay both hands in your lap, relaxed and with palms either up or down. (2) With palms down, place your right hand on the middle of your left leg between hip and knee and lay your left hand lightly over your right wrist or slide it up near your right elbow. (3) Put one hand in your lap and the other on the arm of your chair. If you want to lean forward a bit, these are appropriate positions: (1) Place your left hand in the center of your lap, palm down, and your right hand on the chair seat halfway between your knee and your hip. (2) Place one hand on top of the other on your knee, with the palms down. If you make it a habit to use some of these positions that seem most natural to you, you will soon be able to forget your hands.

Don't place your feet in a parallel position, turn them on edge with your knees spread apart, curl them around chair legs, or cross your legs awkwardly. Girls may (1) sit with the right foot slightly ahead of the left and both a little to the right, or vice versa with the left foot ahead of the right; (2) cross their ankles, moving their feet to the right if the right ankle is on top, or vice versa; (3) cross their legs well above the knees, taking care that one leg does not swing out at an angle. Boys may (1) place both feet flat on the floor and reasonably far apart; (2) cross their legs at the knees; (3) place the ankle of one leg on the knee of the other. In the last two positions they must be careful to avoid making a display of their shoe soles.

When you want to rise from a chair, never push yourself up by arm power. Girls should move to the edge of the chair as smoothly as possible. Boys may rise directly from their sitting position. But everyone should adopt the following technique for rising: Slide one foot slightly back of the other and put your weight on the toes of that foot so that it can act as a lever; then, with the other foot flat on the floor, let your leg muscles lift you slowly and easily.

Object Lessons

Bending down to pick up an object may make a girl look clumsy, or it may demonstrate her grace. Certainly such moments call for posture-mindedness. The only becoming way for a girl to pick up anything is to bend her knees deeply as she crouches to the floor. Once she has lowered herself, she should reach for the object, straighten her spine, and slowly stand erect again. This procedure is something like the deep-knee bending you do in physical education.

If you want something from a low drawer or shelf, sit back on your heels with your toes on the floor and your back straight instead of bending over with your knees stiff.

Your shoulders should be relaxed when you are carrying books and packages. It is wise to distribute the weight of a heavy article on both arms rather than to carry it on one arm. A girl can carry a large purse in the crook of her arm without tensing her shoulders if she doesn't hug it to her. A small purse may be carried in her hand, clasped between fingers and thumb.

Auto Suggestions

When you are driving an automobile, it is dangerous as well as unsightly to slouch or hunch yourself over the wheel. Rather, you should push your waist into the seat and your ears up toward the top of the car, keeping your neck back and your chin in.

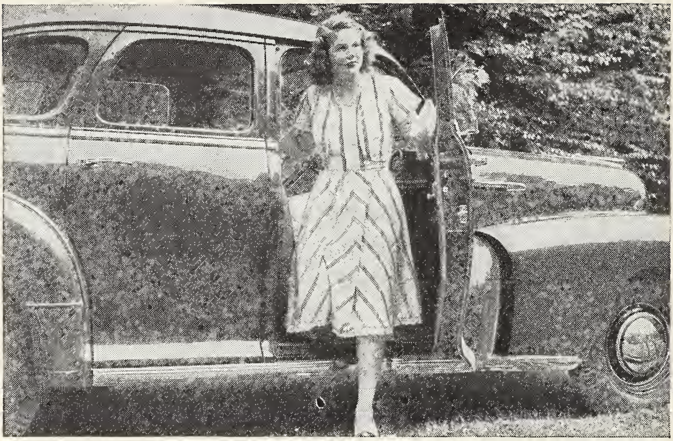
If you would like to know how you look getting out of a car, stop when you are halfway out and hold that position long enough to check up on your posture. You may decide that next time you will bend your knees more deeply, cross one ankle in front of the other, and keep your hips tucked under.

Take It Easy!

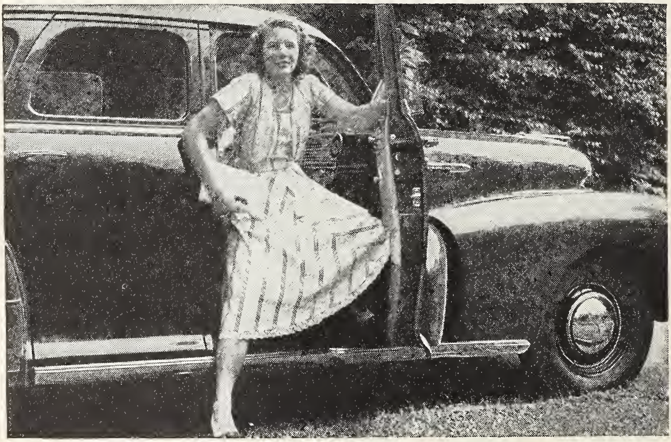
Your health is tied up with your posture in two ways. You cannot carry yourself well if your health is poor. Fatigue breeds poor posture. On the other hand, posture faults can definitely harm your health; serious faults often cause physical ailments. They also lessen your energy, ability, and good spirits.

To avoid having a "tired personality," get eight to ten hours

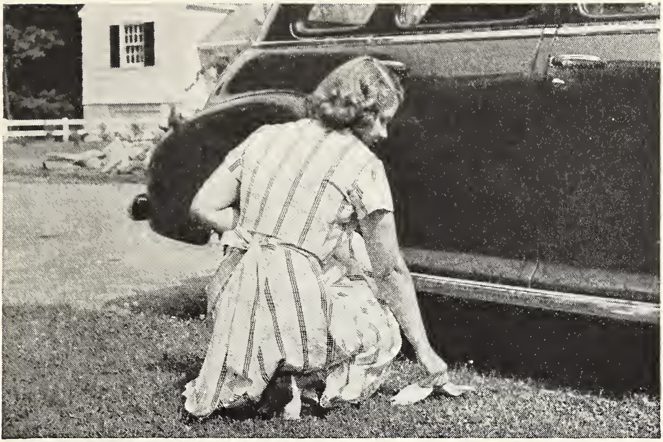
YOU'LL BE MORE GRACEFUL IF YOU . . .



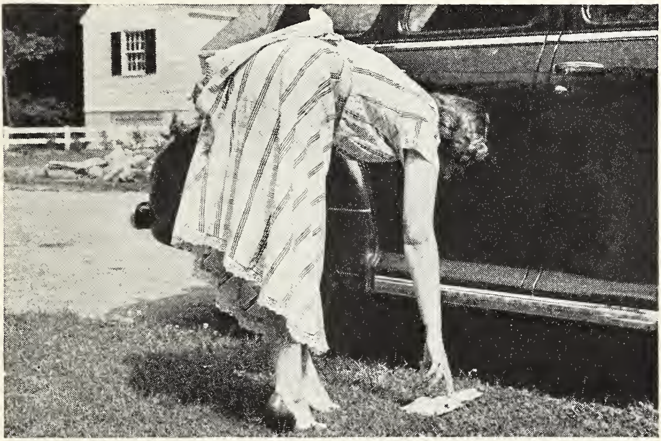
. . . GET OUT OF A CAR LIKE THIS . . .



. . . INSTEAD OF LIKE THIS . . .



. . . BEND DOWN TO PICK UP AN OBJECT . . .



. . . INSTEAD OF BENDING OVER.

of sleep nightly; don't stay up late more than one or two nights in any one week; and rest for a few minutes during the day. You will get the most benefit from a rest period of this sort if you relax completely. Lie down in a dark, quiet room, breathe slowly and deeply, and try to feel limp all over.

Such strong emotions as anger, fear, grief, worry, and hatred exhaust you physically as well as mentally. So, in order to be the healthy, vital person you'd like to be, you must control these feelings.

You Are What You Eat

The food you eat has a lot to do with your health, your looks, your posture, and your disposition. Too many people abuse their stomachs with indigestible foods as well as with nervous, hastily eaten meals. Then they wonder why they feel sluggish and irritable, why their skins are sallow and broken out, why they can't keep their weight under control. If you are one of these people, it's time for you to eat intelligently —to follow a diet of plain, wholesome foods.

A good diet includes proteins, fats, carbohydrates, mineral salts, and vitamins. More specifically, besides meat and potatoes, your daily diet should include salad, cereal, eggs, whole-wheat bread and butter, leafy vegetables, milk, and fruit juices. It should *not* include large amounts of rich foods—sodas, sundaes, cake, candy, starches, sauces, rich pastries, and gravies.

Eating the right foods will help you keep your weight normal. Weigh yourself at frequent intervals; with average-sized bone structure, you ought to weigh about one hundred pounds for your first five feet of height plus five more pounds for each additional inch. If you are inclined to be overweight, you should eat smaller portions of fat-producing foods (starches, sweets, fats), more green vegetables (especially the leafy type), fruits, and lean meats. If you are underweight, you should eat at more frequent intervals during the day and concentrate upon rich meats, milk, cream, eggs, and other energy-producing foods.

Most people do not drink enough liquids. Six to eight glasses of water and one to two pints of milk each day should be your goal. Then you might cut down on tea and coffee or omit them altogether. If you want to watch your complexion improve, order fruit juice or a glass of milk each time the crowd goes for cokes or chocolate malteds.

From "A" to "K" you need your vitamins, which are definite chemical substances found in natural foods as well as in vitamin pills. It is worth your while to study the chief sources of vitamins, the benefits derived from them, and your daily minimum requirements. Then you will know why it is so important to get your daily vitamins and what foods will help you fill your needs. You do become what you eat and drink!

FILMSTRIP: The filmstrip "As Others See You" was prepared to correlate with this chapter.

RATE YOURSELF

On Posture and Health

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. Good posture (*a*) is for those special occasions when you particularly want to make a good impression, (*b*) is necessary for girls only, (*c*) must be made a habit to be effective.

2. Going up stairs, you should (*a*) look at the steps, (*b*) hold on to a rail, (*c*) try to keep the same posture you would use when standing correctly.
3. If you are underweight, you (*a*) are getting too much sleep, (*b*) should eat more often, (*c*) should avoid energy-producing foods.
4. If you feel sluggish or listless, the chances are that you (*a*) study too hard, (*b*) do not have a daily elimination, (*c*) take yourself too seriously.
5. Boys and girls should rise from a chair (*a*) in exactly the same way, (*b*) in different ways.

5. *Cleanliness—Can You Pass the Test?*

Keeping yourself clean is one way of showing consideration for others and respect for yourself; in fact, cleanliness is a *must*, not merely a recommendation, if you are to be a socially acceptable person. There is no substitute for that "always fresh" look.

Cleanliness is the result of care and habit—the intelligent, day-by-day performance of the many little things that make a person spotlessly clean. There is no short cut. These are the little things that add up to cleanliness:

Bathing daily and washing partially between baths

Using a deodorant after every bath

Shaving daily after you start it (boys)

Brushing your teeth two to four times daily

Massaging your gums at least four minutes each day

Checking on your fingernails daily

Brushing your hair daily

Changing socks or stockings daily

Changing underclothes daily, or at least every second day

Keeping shoes cleaned, polished, brushed, and well aired
Keeping outer clothes brushed, pressed, well aired, and clean
Keeping glasses clean
Plucking your eyebrows whenever necessary
Manicuring your nails once a week
Shaving under arms once a week
Removing hair on arms and legs once a week (girls)
Shampooing your hair every week or ten days
Giving yourself a pedicure whenever necessary

If this list of requirements for cleanliness is to be of any real value to you, you must know the reason for each item and how to do it with a minimum of time and energy. After that, being clean is a matter of perseverance.

Skin and Its Care

There are four types of skin: normal, dry, oily, and combination. Normal skin is usually soft, clear, and neither too oily nor too dry. Dry skin, the most prevalent type in this country, is usually thin, sensitive, and fine-textured. It also shows an early tendency to wrinkle, especially around the eyes and mouth. Oily skin is found rather frequently among young people. It is often coarse-textured, shiny, or sallow and may have enlarged pores and blackheads. Combination skin usually is dry around the eyes and throat and has large pores, blackheads, and shininess on the nose, chin, and forehead.

In the normal, or ideal, skin the sebaceous glands regulate the oil output so that it remains normal. When these skin glands do not secrete enough oil and perspiration, the skin becomes dry. This insufficient secretion may be due to factors that you can control: lack of rest, lack of exercise, an unbalanced diet, overexposure to sun, wind, and cold. Or it may result from factors more difficult to control: dry climate, hard water, steam heat, poor health. An oily skin is caused by overactive glands, while a combination skin is caused by a combination of overactive and underactive glands.

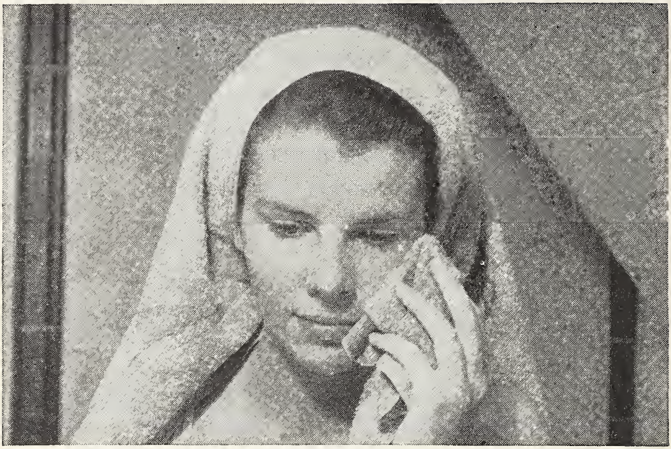
A normal skin is, of course, the type for which you want to strive. If you are one of those fortunate people who already have an ideal skin, you want to keep it that way. You need plenty of sleep and rest, fresh air and exercise. To fill your lungs with fresh air, try bending over beside an open window and forcing all air out of your lungs; as you straighten up, they will refill rapidly and fully with fresh air. You can stimulate your circulation and thereby improve the texture of your skin by lying with your feet higher than your head for a half hour each day. The extra blood in your face tissues will make you look, think, and feel better. Another way in which you can stimulate your circulation is by rubbing yourself briskly with a rough towel after your daily bath.

Face and neck should always be cleaned thoroughly before you go to bed and again when you get up in the morning. Any good, mild soap may be used if you rinse your skin well with warm and then cool water. After you have washed your face, you should apply a good skin lotion to protect your skin from the weather.

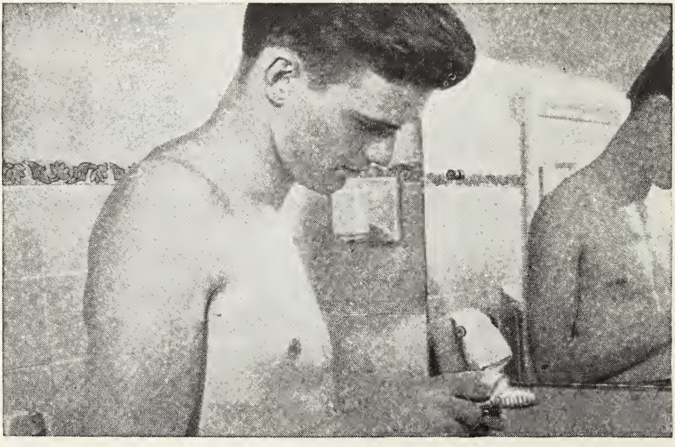
While stimulation and cleanliness are essential to a normal skin, they are not enough. If your skin is to be clear, you must eat the right foods and have daily intestinal elimination. And if you are to have an unlined face, you must avoid eyebrow-lifting, frowning, and sleeping with your face folded into your pillow, bed, or arm.

A dry skin can be improved by washing your face with a superfatted soap, containing lanolin, olive oil, or cold cream;

MAKE IT A DAILY HABIT TO . . .

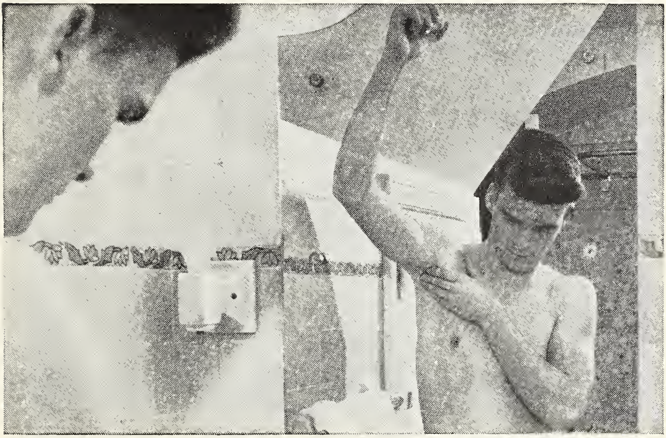


. . . WASH YOUR FACE . . .



. . . BRUSH YOUR TEETH . . .

. . . TAKE A BATH OR SHOWER . . .



. . . USE A DEODORANT.

applying some face cream before taking a hot bath, while resting with your feet higher than your head, or while working around the house; and including lots of cream, butter, and fatty foods in your diet.

An oily skin condition can best be overcome by frequent scrubbings. Cleansing creams and oily powder bases are not for you. You need a slightly astringent and lathering soap. An astringent lotion can also be helpful. It is especially important that you keep clean inside with a diet that includes plenty of water, fruits and vegetables and their juices, lean meats only, and your daily vitamin and mineral requirements.

A combination skin should be treated with an astringent on the oily parts and a cream on the dry areas.

Special Skin Problems

Perhaps large pores, pimples, blackheads, whiteheads, acne, or scars is your problem. If so, you need to know what causes the condition and how to remedy it.

Large pores are pores that have been stretched by an accumulation of oil, sweat, powder, rouge, or dust until they have lost their power to contract properly. If you have large pores, you should contract them as much as possible by following up a good face wash with a warm-water rinse and then a thorough cold-water rinse.

Pimples may be due to improper cleansing, infected blackheads, incorrect diet, faulty elimination, poor circulation, surface germs, or occasionally to glandular disturbances. If you are troubled with pimples, clean your skin with a medicated or green soap and water; apply no creams, oils, or powder; eat fruits and fresh, leafy vegetables but not much meat, no fried or greasy foods, and no concentrated sweets or starches. Then keep your hands off your face and give it a chance!

Blackheads are formed by dust and dirt collecting in the oil ducts of the skin. Their presence may indicate a sluggish circulation, improper cleansing methods, or an improper diet. For the most part, they can be avoided by getting plenty of fresh air and exercise, having proper daily elimination of waste material, cleansing your skin thoroughly each day, and limiting the starches, fats, and sweets in your diet. Of course you want to get rid of any blackheads that you already have. Here's the most effective procedure: Wash your face, rinse it with very warm water, and dry it; then, press out (never squeeze) very gently the contents of the blackheads; when you have finished, be sure to dab each spot with an antiseptic, such as rubbing alcohol.

Whiteheads, although similar to blackheads, are formed under the skin, so an opening has to be made with a sterilized needle before you can follow the treatment given for blackheads. Whiteheads also indicate a sluggish circulation. If you are inclined to have whiteheads, you need to exercise more outdoors, drink plenty of water, have proper elimination daily, and take extra-special care of your skin.

Acne is caused by inflammation in the sebaceous glands and is characterized by pimples. The presence of pimples, however, does not always indicate an acne condition. Should your skin continue to break out, see a doctor or skin specialist. You may need medical treatment.

Birthmarks and scars can be concealed by using a good scar cream. After the cream has been applied, girls may put on face powder in the usual manner; boys may put on a bit of talcum powder.

In addition to the care you give your skin, your facial expressions have a great deal to do with the way you look. So study your face. Try smiling, frowning, and winking; look cheerful, sullen, and gloomy. Then form the habit of using the most becoming expressions as well as the habit of taking proper care of your skin.

Hand Care

Your hands, too, need daily care: Wash them frequently; scrub the nails and knuckles to remove dead surface skin and to stimulate circulation; clean the nails underneath; and push back the cuticle. Any stains on your fingers can be removed with lemon juice or other bleach. A good lotion will keep your hands soft and help retain their oils and moisture.

Conditioning Your Scalp and Hair

Your hair picks up more dirt in an hour than the rest of your body does in a day; moreover, perspiration, oils, and dried skin accumulate on your scalp. Consequently, you need more than shampoos to keep your hair and scalp clean. You need to brush your hair, massage your scalp, and give yourself occasional oil treatments.

Brushing your hair is not a matter of a hundred strokes a day. It is a matter of brushing a few strands at a time up and out with a good, stiff brush until you have covered your whole scalp. As you brush your hair from the scalp to its ends, you should also stretch it by giving the brush a twist with your wrist. The simplest way to brush your hair is to lean over with your head between your knees and waist—a position that allows you a better swing with your brush and at the same time improves the circulation in your scalp. When brushing your hair, always cover your shoulders to keep dandruff and loose hair off your clothes.

Correct brushing will not only stimulate blood circulation but will open the follicles in your scalp, loosen and remove dry skin particles, remove dust, keep your scalp healthy, improve the elasticity of your hair, give it an attractive sheen, and tend to normalize whatever objectionable hair condition you may have.

Your brush must, of course, be kept clean. You should wipe it on a towel several times during a brushing; afterward, you should remove all the hair from the brush and give it a final wiping. It should be washed at least before every shampoo. Dip it up and down in lukewarm suds until clean; rinse in clean, warm water; douse in very cold water so that the bristles will retain their stiffness; wipe with a clean towel; place the brush on its side or with the bristles down to dry.

Massaging your scalp several times a week will keep it loose and stimulate circulation. With your thumbs pressed first above your temples, then behind your ears, and finally on the back of your head, rotate the balls of your fingers a dozen times, pressing hard enough to move your scalp vigorously over the bony structure beneath. You will have even better results if you repeat this procedure two or three times.

An oil treatment once a month will soften your scalp, keep your hair and scalp cleaner, and do away with dandruff. It should be given several hours before your shampoo, or better yet, the night before. There are five steps for giving yourself an oil treatment: (1) Loosen any dry flakiness by pressing your hairbrush down on your scalp and scraping with a slow, circular movement. (2) Remove these loosened particles by brushing thoroughly. (3) Part your hair from your forehead to the back of your head and rub the scalp along this part with a piece of cotton dipped in warm olive oil or in equal parts of olive and castor oil; continue to make partings and applications of oil until you have covered the entire scalp. (4) Massage your scalp in the manner described above. (5) Wrap your head in a dry Turkish towel for several hours or until time for your shampoo. If you have only an hour or so to spare between the oil treatment and the shampoo, you might wrap a hot, wet towel around your head to hasten the penetration of the oil.

Shampoo Highlights

If you belong to the 20 percent who have oily hair, you should shampoo your hair regularly once a week, brush it vigorously and systematically every day, and eat more fruits, vegetables, and salads.

If your hair is too dry, you should wash it only every ten days or two weeks but you should still brush it daily. And you should eat more fat meats, nuts, and cream. Wearing a cap when swimming or showering and a hat when out in the sun will also help to prevent excessive dryness.

Liquid-soap or cream shampoos are equally good for washing the hair. Whether you buy shampoo on the market or make it yourself doesn't matter. If you buy it, get a good brand and follow exactly the directions on the label. If you decide to make your shampoo, simply shave a cake of castile soap (for blonde or red hair) or a good green soap (for dark hair) into hot water and let the shavings dissolve.

Give yourself two or three complete soapings, following each with a good rinse of quite warm water from a rubber hose or spray. When your hair squeaks, you will know that it is clean. On the last rinse turn off the warm water gradually until the water is so cold that your scalp tingles. Then a special rinse of the strained juice of two lemons or three tablespoons of vinegar to one pint of water will soften your hair and make it more pliable. Either rinse should be followed with a dash of cool water. Then rub your scalp with warm, clean Turkish towels. When your hair is almost dry, brush it vigorously to stimulate circulation; when it is completely dry, comb it into place with a clean comb, making sure that the part is straight.

Mouth Hygiene

Regular visits to the dentist every six months are imperative if you are to keep your dental health up and your dental trouble and expense down. You will better understand what the dentist is talking about if you learn the names and placement of your teeth. Your wisdom tooth, which appears at the average age of twenty, will be your third molar. In each jaw, from this third molar to the center of your mouth, should be a second molar, a first molar, two bicuspids, a cuspid, and two incisors. These teeth, essential to your health and beauty, are well worth the care that they require.

There are three types of dentifrices: liquid, paste, and powder. All contain cleansing agents. The pastes and powders are also polishers. Have your dentist tell you which dentifrice to use. Also ask him what shape and size toothbrush and what bristle stiffness is best for your teeth.

Most important in the care of your teeth is brushing them correctly and frequently—if possible, after every meal. To clean your teeth properly, brush them with a slightly rolling motion in the direction in which they grow. Any remaining food particles may be removed with dental floss, a sterilized and waxed silk thread, but be careful not to jam the thread against your gums.

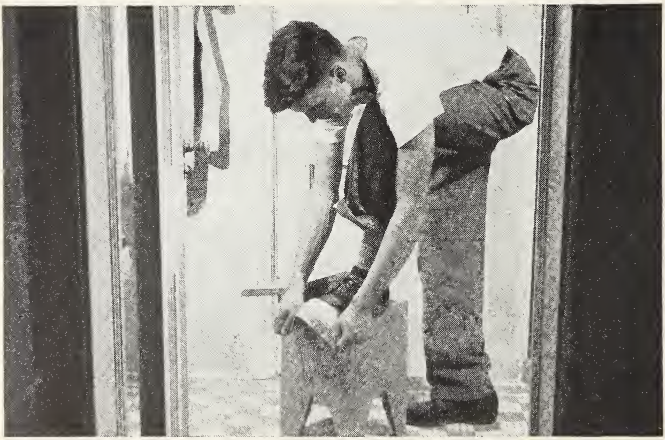
After using your toothbrush, always rinse it in cold water and shake it vigorously to remove the moisture. When the bristles on your brush begin to lose their springiness, replace it immediately with a new one.

If you are to keep your gums healthy, you must massage them for a few minutes after each brushing. You can do this with your index finger, provided your hands are perfectly clean. Some toothbrushes are made with rubber applicators on the handles for massaging the gums and removing food particles lodged between your teeth. Gum massage may be followed by a mouthwash of warm water or warm salt water.

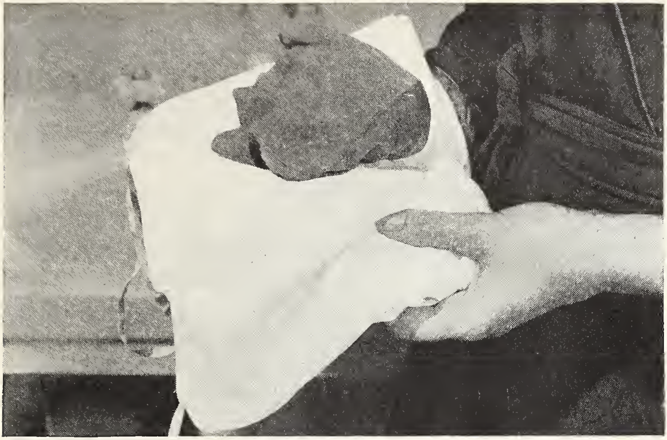
With good daily care you should be able to retard the development of decay germs and tartar, keep your teeth clean, and improve your breath.

TO BE SPOTLESSLY CLEAN AND NEAT . . .

. . . CHECK YOUR SHOULDERS FOR DANDRUFF . . .



. . . TAKE CARE OF YOUR SHOES . . .



. . . CHANGE YOUR UNDERCLOTHES DAILY . . .

. . . KEEP YOUR CLOTHES PRESSED.

An unpleasant breath is certainly objectionable, but the odor caused by perspiration is even more repulsive. Your body gives off from one to two pints of perspiration each day as a means of regulating body temperature and disposing of waste matter. The fatty acids in perspiration, however, do not evaporate quickly. Instead they ferment, causing an odor against which you must continually be on your guard, summer and winter. The amount of perspiration is increased by tight clothing, excessive heat, exercise, nervousness, embarrassment, and fatigue. Its odor is strengthened by insufficient bathing and by clothes that need cleaning. But you can counteract this odor with cleanliness—a daily bath, clean socks or stockings every day, clean underclothes at least every second day, and top clothes aired after each wearing.

Because there are nine hundred perspiration glands to the square inch in the hollow of your arm and because it is more difficult for evaporation to take place there, your armpits require special care. You should shave them regularly and apply a deodorant, in cream, powder, or liquid form, every day. Deodorants do not stop perspiration but they do remove its odor. Unless you perspire freely, the daily use of a deodorant will probably be all that you need. If this is not sufficient, you may have to use an antiperspirant. Antiperspirants, which may be obtained in liquid or cream form, check perspiration by diverting it to parts of the body where it can evaporate more easily. They should not be applied so frequently as deodorants.

Be sure to select a deodorant or antiperspirant that does not irritate your skin or stain, fade, or rot fabrics. It is also wise to choose one that may be applied right after shaving, absorbs quickly, has a lasting effect, and is well enough known to be available everywhere. Then read the directions and warnings on the label carefully and apply the preparation as recommended.

Before you go to a dance, you might also use an antiperspirant on the palms of your hands. A deodorizing powder reduces the odor of perspiring feet. Boys, in particular, often need a good foot deodorant.

Hair Removal

To conform to our standards of good grooming, girls should remove the hair on their legs and arms about once a week, or as often as necessary. Leg-hair removal is essential when girls go without stockings, wear socks, or wear sheer hosiery.

Hair may be removed by the use of a depilatory, by shaving, with an abrasive, by singeing, or with wax. Each method has advantages and disadvantages.

Depilatories come in three forms—cream, liquid, and powder—the cream being the most popular. You may use them for both arms and legs if the skin is clean, unbroken, and not irritated. Depilatories dissolve the hairs where they emerge from the skin, permitting them to be broken off and brushed or washed away. Use of depilatories should be followed with an application of cold cream or talcum powder. Although there are a few good odorless cream depilatories, most depilatories have a strong odor that is objectionable. So consider the rest of the family and be careful when and where you use them.

Shaving is suggested for removing underarm hair. It also offers the most satisfactory method for leg-grooming from the standpoints of ease, rapidity, and inoffensiveness. Generally speaking, shaving is not recommended for arms. Although the use of a razor does not stiffen or increase the growth of the hairs, it does leave them short and even, giving them a feeling of thickness and stubbiness.

Abrasives, in the form of pads, mitts, disks, and cakes, remove hair by friction. They are easy to manipulate—simply rub them over the hairy area of your arms and legs with a light and circular motion. Abrasives should not be used, however, if your skin is sensitive.

Singeing, although not so well known, is a good method for grooming arms. Slowly move your arms, one at a time, back and forth over a candle or gas flame. You won't burn yourself, for you will automatically withdraw your arm when the flame becomes too warm. When you finish, wash with soap and water; then apply a hand cream or lotion.

Wax treatment is a more lasting method, but it should be given only by an operator in a reliable salon. It is not a treatment for home use.

If the hair on your legs is not too heavy, you may prefer bleaching to removal. There are several harmless and efficient bleaches, among them peroxide.

Upper-lip hair should never be shaved or plucked. It may be made less noticeable by bleaching it with a weak solution of peroxide. If there is much upper-lip hair, it should be removed by electrolysis—but only at the hands of a reputable, experienced operator.

To shape eyebrows and to remove stray hairs, a pair of tweezers is the correct instrument—never use a razor. For a further discussion of eyebrow grooming, see Chapter 6.

When a Boy Shaves

Once a boy starts shaving his face, he should continue to shave as often as is necessary, probably once a day. Shaving soap or cream is not used with an electric razor, but with a safety razor either a lather shaving soap or a brushless shaving cream is required. Both soap and cream will soften the beard; the cream will also act as a skin tonic.

Safety razors have a guard that comes between the skin and the cutting edge to lessen the possibility of cuts. An after-shaving cream or lotion, however, will check any blood from minor razor scratches. It will also relieve the tightly drawn feeling that follows shaving, make the face feel cool and refreshed, and eliminate the shine that follows a face washing. If you use an after-shaving talcum powder, be sure to apply it sparingly so that it won't be noticeable.

FILMSTRIP: The filmstrip "As Others See You" was prepared to correlate with this chapter.

RATE YOURSELF

On Cleanliness

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. Skin glands are technically known as (*a*) sebaceous, (*b*) acne, (*c*) endocrine.
2. A soap with lanolin, olive oil, or cold cream is (*a*) astringent, (*b*) green, (*c*) superfatted.
3. If you have blackheads, you should (*a*) press out the contents, (*b*) squeeze out the contents, (*c*) leave them alone.
4. Of most importance to beauty of the hair is (*a*) care, (*b*) color, (*c*) style.
5. To counteract the odor of perspiration, you should use (*a*) perfume, (*b*) a depilatory, (*c*) a deodorant.

6. *Grooming—The Key to Attractiveness*

An attractive appearance is essential if you are to deal successfully with the complexities of modern living. With good grooming goes the self-confidence that helps you make the most of your personality and abilities. On the other hand, the self-consciousness that results from an unattractive, unkempt appearance can dim the most sterling of qualities. Only by putting your most presentable self forward can you show your respect for those around you.

Basically, good grooming depends upon neatness, cleanliness, posture, and health; more superficially, it also depends upon good taste in and careful attention to make-up, hair style, and clothes. With perseverance and understanding, each of these varied details can be readily achieved.

Dressing-table Talk

Although teen-age girls should use a minimum of make-up, it is still essential that they understand how to apply it effectively. Make-up is important to modern standards of good grooming, for it definitely adds to a person's appearance. It contributes also to a sense of well-being. Like the proverbial new hat, it can lift a person's spirits to the point of counteracting fatigue.

Whenever possible, make-up should be applied under good light. It should be used skillfully, neatly, and sparingly. Make-up is meant to heighten and bring out your natural good looks; it is not something with which to make over or cover up your face. Less should be worn for daytime than for evening, and less for school or work than for parties. Fresh make-up should never be put on top of the old. Occasionally it is wise to use no make-up. Your face needs a rest once in a while from *all* cosmetics so that your skin can really breathe.

A clever girl will avoid applying make-up in public, which not only shows poor manners but destroys the very illusion of natural loveliness that she wants to create. In the privacy of her own room, though, she will learn to use make-up to her best advantage. She will study herself in a bright light, preferably daylight—study her skin tone, her eyes and the bone structure around them, the shape of her mouth and eyebrows, the line of her jaw, and the contour of her face. She will discover which features she wants to emphasize and which to subdue. If she is wise, she will choose all her cosmetics in the same brand. In this way she will be able to use cream, make-up base, powder, rouge, and lipstick that have been prepared to supplement each other.

Start with a Clean Face

Cleansing cream or cleansing pads and skin freshener are, of course, convenient for keeping your face clean when you are at work or traveling, but they should not take the place of a daily soap-and-water cleansing.

When grooming yourself, you should first tie a headband snugly into place to protect your hair. Then wash your face with soap and water and rinse thoroughly. Or you may follow this routine: Cream your face and neck thoroughly, using upward and outward motions; remove the cream with clean tissues (it's even better to cream your face twice); go over your face and neck with a pad of cotton that has been wrung out in cold water and saturated with skin freshener. Now that your face is clean, you may smooth a cream or liquid make-up base —very thinly and evenly—over your entire face and neck.

Powder: A Pressing Matter

Face powder has three functions: It absorbs moisture, protects your skin from the weather, and improves your appearance if you apply the right shade correctly. To select the shade of powder that is best for you, first determine whether your skin is light, medium, or dark and whether its undertones are pinkish or yellowish; the powder that you choose should be correspondingly light, medium, or dark with a creamy or rosy cast to harmonize with your skin. There are two exceptions to this prescribed guide: A florid skin, too pinkish in its undertones, should be subdued with a creamy or golden shade of powder; and a sallow or too-yellowish skin needs the lift of a rosy shade. At least twice a year you should check the shades that you use—skin tones do change from time to time, especially in the summer sun.

To apply face powder correctly, press a clean puff or piece of cotton into the powder; then pat the powder on generously and evenly until you have covered your neck and all of your face except your eyelids; let the powder set for a minute; remove the surplus with clean cotton, a puff, or a brush, using downward strokes on your face. On your neck, of course, you will stroke upward. Your powder will stay on longer if you now pat your face and neck very lightly with a pad of cotton that has been moistened with skin freshener and proceed with a second application of powder. If this second application of powder tends to cake or fails to cling, it has followed the skin freshener too quickly or too slowly.

Rouge: Type, Color, Placement

Three types of rouge—dry (or cake), cream, and liquid—are on the market. The dry and the cream are the two most commonly used types. If you have an oily skin, you should use the dry rouge, applying it over your powder and blending it lightly with cotton or a puff. If your skin is dry or normal, you should use cream rouge. This type is applied with your fingertips and blended on the make-up base.

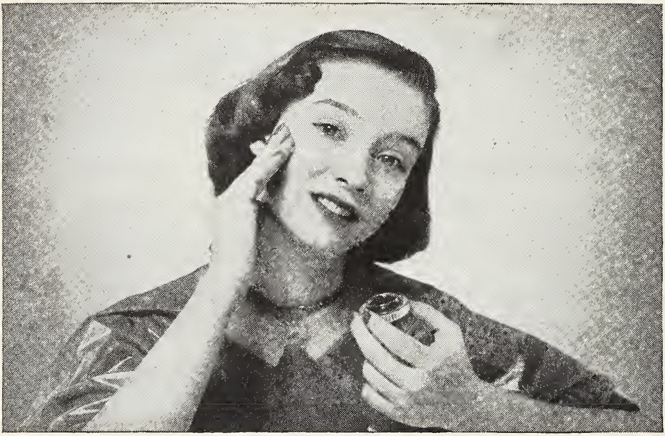
More important than type are the color and placement of rouge. If they are to be effective, your rouge, lipstick, and nail polish must harmonize with each other and with your hair, eyes, skin, clothes, and accessories. This is not so complicated as it sounds, for shades keyed to your own coloring usually blend well with each other. All rouges, lipsticks, and nail polishes are true red, yellow-red, or blue-red. Mahogany shades, for instance, are yellow-red, and purple shades are blue-red. To determine your best shade of rouge, study your skin, hair, and eyes. Then learn to apply it skillfully. A warm glow is what you want, not a spot of color. To attain this result, place a bit of rouge under the center of your eye and blend it out to your hairline; then carry it very lightly from the center of the eye down no lower than the tip of the nose; from there work it upward to the hairline beyond your eye; and finally, blend the rouge smoothly and carefully into your skin tones.

Lipstick with a Brush

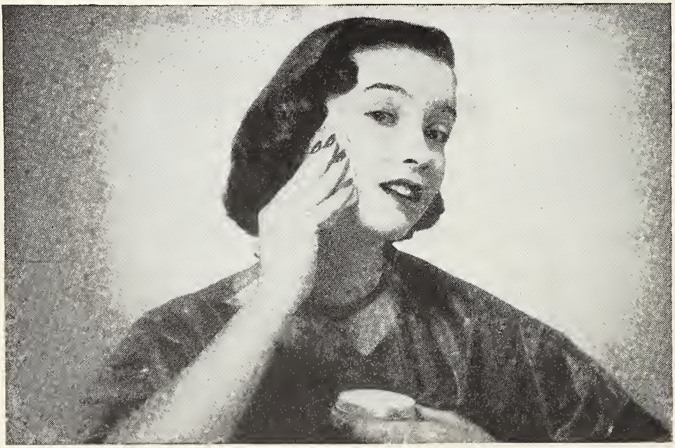
Opaque lipsticks cover the skin texture; transparent lipsticks disclose it more clearly. Most of the commonly used lipsticks are opaque. No matter which type you select, your lipstick should be nondrying, reasonably enduring, and creamy enough to spread easily but dry enough to stay in place.

To put lipstick on smoothly, you should use a lipstick brush.

TO APPLY MAKE-UP CORRECTLY . . .

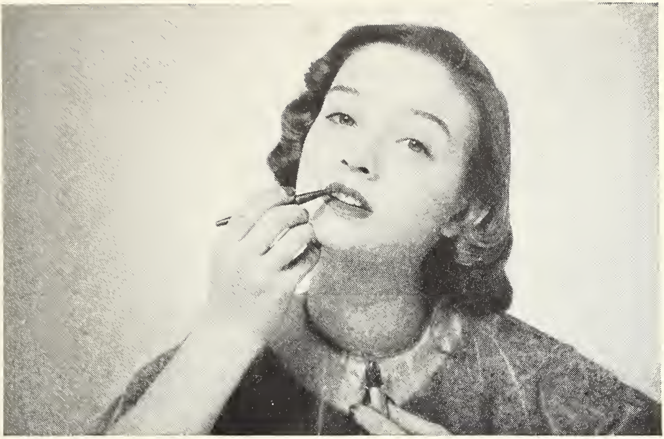


. . . BLEND IN ROUGE . . .

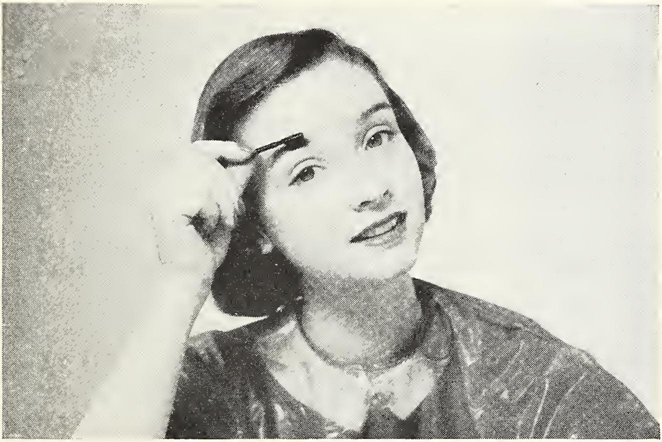


. . . PRESS POWDER ON . . .

(PHOTOS FROM HELENA RUBINSTEIN)



. . . APPLY LIPSTICK WITH A BRUSH . . .



. . . BRUSH EYEBROWS INTO PLACE.

(PHOTOS FROM HELENA RUBINSTEIN)

Mark a V over the natural V of your upper lip and extend it somewhat on either side with a curve; draw a slightly curved line from each corner of your mouth to meet that center curve; fill in your upper lip with the lipstick, covering it well inside your mouth. Next press your lips together, fill in the lower lip, and outline its outer edge. Now fill in the V of the upper lip enough to soften its lines and to avoid a "cupid's bow." To prevent getting lipstick on your teeth and smearing the edges of your mouth, bite down on a piece of face tissue. Then press your lips with tissue so the lipstick won't blur or come off on glasses, cups, and napkins. If you wish, you may powder your lips lightly and, after the powder has had time to set, moisten them again to restore their shine.

If you have straight, thin lips, you might try applying lipstick to the very edge in the center and blending it lightly to the corners. If your lips are thick, keep the lipstick very light at the edge and concentrate the color nearer the inside of your mouth.

Eye Glamour

The occasional use of an eyewash and the avoidance of eyestrain will go a long way toward keeping your eyes clear, shining, and rested. You can make your own eyewash if you wish. Just put a tablespoon of boric acid powder in a quart of boiled water, cool the mixture, and keep it in an airtight bottle. Then apply it when needed with an eyecup or dropper. This amount should last you many weeks. When your eyes become tired, try covering them with cotton dipped in eyewash while you lie for fifteen minutes with your feet and hips higher than your head.

The beauty of eyes depends upon their depth, size, color, placement, and expression. But it is possible to create an illusion of beauty by the skillful, sparing use of eye make-up. On the other hand, the appearance of the entire face can be ruined by the overuse of eye make-up—mascara and eye shadow improperly applied look artificial. As with all make-up, you will do well to use too little rather than too much.

At its best mascara will make your lashes seem longer, darker, thicker, and more lustrous and will give your eyes more expression. If you have blonde, brown, or red hair, you will want to use brown mascara; with black hair, use black mascara. To put mascara on with the best results, apply it to the tips of your lashes as you look into a mirror held horizontally under your chin. Apply it sparingly so that your eyelashes will have a feather-edged, not a caked, appearance. Most high school girls don't wear mascara in the daytime. They prefer to apply a touch of brilliantine or Vaseline to the tips of their lashes. This practice will take powder off your eyelashes and give them a little gloss.

Occasional use of eye shadow for special evening affairs is all right. Eye shadow can add depth, color, sparkle, and a certain glamorous quality to the eyes; camouflage dark circles or eye redness; soften dry lids; and make eyes seem larger as well as closer or farther apart. (Ideally, the space between the eyes should be equal to the width of one eye from corner to corner.) It takes an experienced applier to do a natural-looking job with eye shadow. Therefore, if you are planning to use it, don't wait until *the* night to start practicing. If you do, you may run into difficulties.

Depending upon the coloring of your eyes, hair, and skin, your eye shadow should be brown, blue, gray, or black. Eye shadow must be applied before powdering. Place it on the center of the lower edge of the lid, near your eyelashes, and with the tip of your little finger draw it along the edge of the lid to the lower outside corner. Here it should be blended up and out toward the upper outside corner of your eyelid. Eye shadow should never be used under the eyes because shadows and lines there make a person look older and coarse.

Eyebrow Grooming

Boys should keep their eyelids rid of stray and straggly hairs and the space between their eyebrows clear. If they are to look well-groomed, they must also brush their brows into place after washing their faces.

Girls should not only groom but shape their eyebrows, being careful to keep them natural, not artificially thin or arched. Eyebrows should be shaped by plucking hairs under the brow, using as a guide the fold made by the eyelids when the head is lowered and eyes are raised to look in a mirror. Along the top of the brow only the stray hairs that are growing out of line should be plucked.

Plucking will be easier if you hold a hot, moist towel on the eyebrows for a minute before you begin to tweeze them. Then the skin should be held taut while the hairs are being plucked in the direction in which they grow. If your eyes are too close together, enough hairs should be removed from the inner corners to create at least a one-inch space between the brows; if your nose is upturned or too short, the inner corners should be tweezed to point downward; if your nose is too long, the hairs should be tweezed to form a line at a decided angle to the line of the nose.

Girls may touch up their brows with brilliantine or Vaseline to give them luster. They may darken very light eyebrows with an eyebrow pencil. Brown pencil is best for most girls, but those with very dark or black hair may use a black pencil. A thin wash of mascara is also effective in darkening eyebrows.

Manicures and Pedicures

Everyone needs a complete manicure at least once a week. For best results the nails should be filed from side to center with an emery board in preference to a metal file. Girls should file their nails almond-shaped; however, the length of the nails should be in proportion to the size of the fingers. Boys should file their nails straight across or slightly rounded and comparatively short. Any loose hangnails may be removed with cuticle nippers or sharp manicure scissors; otherwise, cuticle should not be cut but massaged back from the nail either with an orange stick covered with cotton and dipped in olive oil or with your thumb and a lubricating cream. The underneath part of each nail should be cleaned thoroughly before the nails are scrubbed with soap and warm water. Once dry, the nails should be buffed with either a chamois-covered buffer or the palm of the hand to give them a smooth surface and to improve circulation.

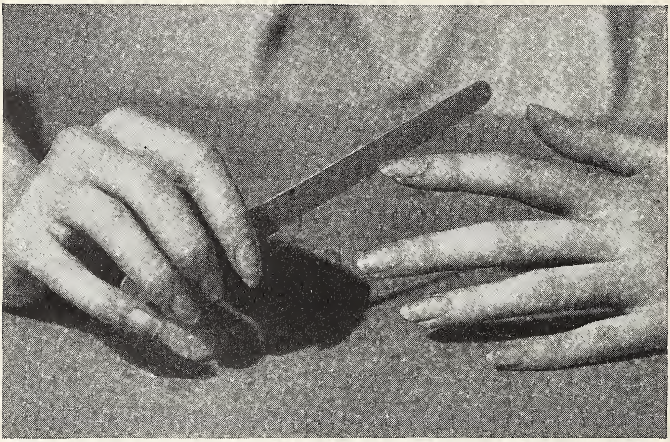
If your nails tend to split or crack, you might try daily applications of colorless iodine around the cuticle. Within a month they should show marked improvement. Iodine on nails will also discourage the habit of nail-biting, which is unsightly and a breach of good manners as well.

Another grooming task, to be performed perhaps once a week, is a pedicure. To prevent ingrown toenails, file the nails straight across and short enough not to project beyond the end of your toes. If your feet perspire or tire easily, you might apply a foot powder after your bath.

Nail Luster

The application of nail polish will prove more satisfactory if you first apply a nail-polish base. This base will fill in the ridges, protect your nails, and ensure longer wear. Then proceed to put on the polish in the following manner: Apply the first stroke across the base of the nail and finish with three strokes lengthwise to the tip—covering the entire nail, showing the moon and tip, or leaving only the moon. A hairline edge at the tip can be obtained by removing a line of polish

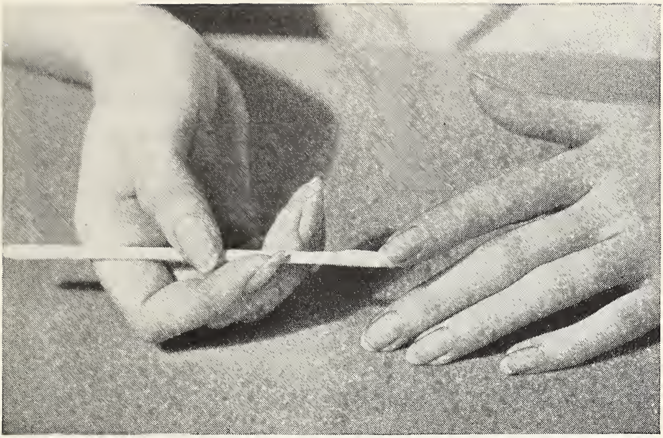
FOR A GOOD MANICURE . . .



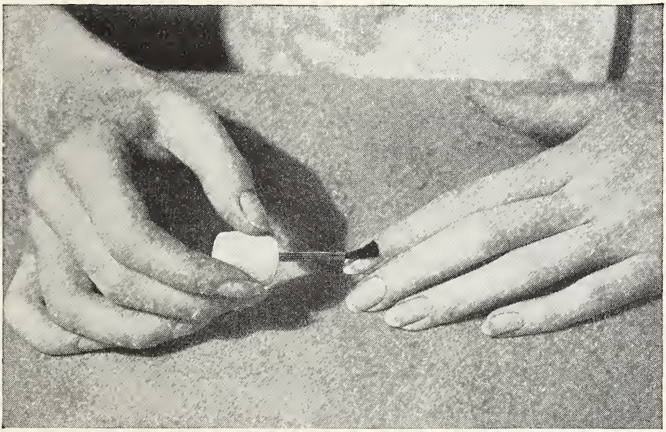
. . . SHAPE NAILS WITH AN EMERY BOARD . . .

. . . SCRUB WITH SOAPY WATER AND DRY . . .

(PHOTOS FROM REVLON)



. . . PUSH BACK CUTICLE WITH AN ORANGE STICK . . .



. . . APPLY POLISH WITH LONG STROKES.

(PHOTOS FROM REVLON)

with your thumb. If you use only one coat, put it on rather heavy; if two, put the first on thin and let it dry before applying the second, heavier coat. Two coats last longer, give a higher gloss and a truer color, and are more chip-resistant. However, too much nail polish may have a drying effect upon nails. Any traces of polish left on your thumb, as well as on your cuticle, can be taken off with a cotton-covered orange stick dipped in polish remover.

As soon as the polish begins to chip or wear thin, it should be removed with an oily polish remover. Unless nail polish is kept in repair, it is better to use none at all.

If you use polish on your toenails, choose a shade that matches your fingernail polish, cover the entire nail to make it seem longer, and remove the polish as soon as it shows signs of wear. It is easier to apply polish on your toenails if you keep your toes apart with little rolls of cotton.

Dressing Your Hair (Boys)

After a shampoo you can make unruly hair more manageable, give it sheen, and lubricate any dry ends by applying a reliable pomade, petroleum jelly, or brilliantine. Be careful, though, not to use too much—you want a smooth look, not a slick, oily one.

Although you don't have to worry about changing hair styles as girls do, you do want to find an expert barber who knows how to cut your hair just right for you. Then you should visit him every two weeks or as often as necessary to keep your hair neat and well-groomed.

Dressing Your Hair (Girls)

A new hair style that is becoming, as well as up to date, gives a lift to a girl's appearance—and to her spirits, too. But before changing your present style, give yourself this facial analysis: Brush your hair back and study your profile from each side; study the top and back of your head and your skull structure; look at your forehead, nose, mouth, and chin line; decide whether your face is oval, round, oblong, square, diamond, or triangular. Next, experiment with current hair styles until you find one that counteracts your less desirable features and gives your face the illusion of being the preferred oval shape.

You can widen a narrow forehead by building your hair out and up from your temples. A low forehead will not look so low if you bring your hair forward just enough to conceal your hairline and then brush the sides up. You can lengthen a turned-up or very short nose by paralleling it with curls and shorten a long one by placing curls at right angles to its length. If your neck is long and thin, you should keep your hair flat on top and fill in behind your ears.

Whatever your problem (and everybody has one), you can, with study and experiment, find the style that does the most for you. Meanwhile, you must not ignore the importance of good haircuts and good permanents, the groundwork for all hair styles. Home permanents can be given successfully if you follow the directions carefully. It's better, though, to have someone help you with the process than to try to do it alone. You may prefer to go to a competent operator in a reliable beauty shop; as the foundation of several months of curls, your permanent cannot be too good.

FILMSTRIP: The filmstrip "As Others See You" was prepared to correlate with this chapter.

RATE YOURSELF

On Grooming

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. When you apply face powder, you (*a*) press it on, (*b*) rub it on, (*c*) brush it on.
2. The space between eyebrows should be kept cleaned out (*a*) by boys, (*b*) by girls only, (*c*) by everybody.
3. When you give yourself a pedicure, you check (*a*) perspiration, (*b*) hair growth, (*c*) nail growth.
4. Eyebrows should be (*a*) tweezed, (*b*) shaved, (*c*) left alone.
5. If your nail polish is chipped, you should (*a*) add another coat, (*b*) remove it, (*c*) touch it up until you can give yourself a manicure.

7. *Your Clothes—Let Them Be Fitting*

To do justice to your appearance, you need a knowledge of clothes and what they can do for you. Mature, thoughtful people realize this. They know that the right clothes, like good posture and good grooming, give them confidence in themselves and impress others favorably. It is only the immature or thoughtless who say they do not care about clothes. Being expensively dressed, though, is not necessarily the same as being well dressed. Many people who spend a great deal of money on clothes never look well because they lack "clothes sense." If you are to make the most of your possibilities, you must develop this clothes sense. It comes from a knowledge of the different kinds of clothes available, the occasions upon which they should be worn, age and personality requirements, style trends, color, and line. Once you acquire these facts and adapt them to yourself and your activities, you should be able to select the clothes that are right for you—clothes that "do something" for you.

Junior Miss

Girls' clothes fall into four general classifications: active sports clothes; spectator sports, or casual, clothes (for attendance at sports events, school, street, and travel); informal, or afternoon, clothes (for church, teas, receptions, informal dates and parties); and formal clothes (for those very special occasions).

Dressing for Action

When you are going to take part in a sport, you should dress according to the particular requirements of that sport. Whatever you wear—slacks, shorts, a play suit, jeans, riding breeches, a bathing suit, culottes, pedal-pushers—your clothes should be appropriate and comfortable. For instance, shorts are more appropriate and more comfortable for a game of tennis than are pedal-pushers, and breeches are better for horseback riding than culottes.

Spectator Sports, or Casual, Clothes

As a spectator at sports events, you need another type of sports clothes, known as spectator sports clothes. These must, above all, be simple in line and in material—perhaps a blouse and skirt or a tailored cotton or rayon dress of the shirtwaist type in summer, a sweater and skirt or a tailored wool or gabardine dress or suit with topcoat, jacket, or not-too-dressy fur coat in winter. Hats are optional, but in really chilly weather you will probably be more comfortable in a kerchief. To be well dressed at games, concentrate on choosing clothes that are comfortable and suited to the weather. On a rainy day, for instance, you won't want to wear your newest suit. Keep in mind, too, what the stadium can do to your light-colored clothes.

Spectator sports clothes may, of course, be worn to school, since they are clothes in which you can sit, walk, and move easily and comfortably. Their colors and materials should be those that can stand up well under hard wear. Usually, a school wardrobe consists of skirts with sweaters, blouses, or jackets, tailored suits with sweaters or tailored blouses, and simple wool and cotton dresses. Your wardrobe will seem larger than it really is if you will plan it so that each outfit can "change partners" with another. These little changes will help set you apart as an individual. Moreover, by putting the right things together, you will achieve an appearance that reflects good taste. Thus, while keeping in fashion, you will at the same time express your personality. With your school clothes you can wear ankle socks or stockings and sandals, saddle shoes, moccasins, or other flat-heeled shoes.

For shopping and travel choose from among your tailored suits and dresses—let neatness and practicality guide your selection—and preferably wear stockings.

For Informal Occasions

Date or party clothes are usually more elaborate in material, line, color, and trimming than the outfits you wear every day. Nevertheless, by adding a soft blouse, you can dress up your school suits enough for them to be appropriate for dates and for informal parties. Wool or silk dresses that have simple lines are always correct on such occasions; so are dressy skirts with smart blouses. With clothes of this type always wear stockings and suitable shoes—simple, low-heeled pumps are a good choice.

Going without hats is almost a universal practice among high school girls. However, the right hat can often mean the difference between a good-looking dress and a smart outfit. The right hat is as flattering and corrective as make-up; it accents your good points while minimizing your faults. By all means, have at least one—a neat, pretty hat that will stay on in a breeze.

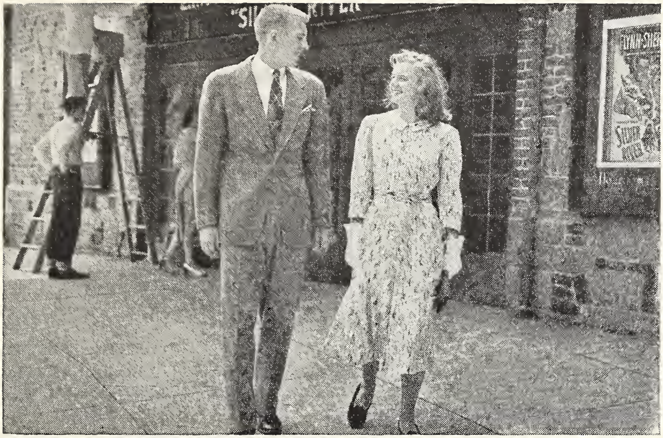
To most informal affairs you should wear gloves. Certainly if you wear a hat, gloves are required.

A WELL-PLANNED WARDROBE INCLUDES CLOTHES . . .

WIDE WORLD

. . . FOR ACTIVE SPORTS . . .

. . . FOR SCHOOL . . .


"SILVER RIVER"
SILVER RIVER

. . . FOR DATES AND INFORMAL OCCASIONS . . .

. . . FOR FORMAL DANCES.

Going Formal

Your evening dresses, or "formals," will generally be made of more luxurious materials than your informal clothes. Of course the styles you select will depend upon your figure, your age, and the type of affairs to which you expect to wear them. Formals may be one-piece dresses, or they may consist of separate skirts and dressy blouses. Depending upon current fashions and your own figure needs, the skirt may be billowing, straight, split, pleated, or wrap-around; the top may have sleeves of any length or may be sleeveless, with or without shoulder straps, and with or without a jacket. Of course, formals with jackets are always good buys because they provide two different costumes and can be made to fit any occasion. Dinner dresses for formal affairs should have sleeves or be worn with jackets if possible.

Your shoes may be high- or low-heeled pumps or sandals that are fragile in fabric and construction. Gold or silver sandals are a good choice because they go with everything. You may prefer, however, to buy white fabric ones and have them dyed to match your dress or accessories. Evening bags are often of gold, silver, seed pearls, or metallic materials; at any rate, they should be dainty and exquisite and should preferably match your slippers. Evening wraps may be long or short and of velvet, satin, metallic brocade, wool, or fur. On your head you may wear a scarf, hood, or small cap; more than likely, though, you will prefer to go bareheaded, perhaps with flowers or some ornament in your hair. Although gloves are not necessary, they may be worn if desired.

Accessories That Accentuate

Accessories should be chosen very carefully so that they will be right not only for you but also for the costume with which you wear them. They do definitely contribute to or detract from your clothes. To be more specific, take the matter of hair ornaments: Tailored and simple ornaments or bows generally go well with tailored clothes, while fluffy or sparkling ornaments belong, logically enough, with "dress-up" clothes. A simple strand of pearls is one of the few pieces of jewelry that may be worn for both casual and dress occasions. Most pieces are only suitable for either casual or dress occasions, not for both.

A ring or a pair of earrings can be a worth-while addition if you select them with particular attention to their size and shape as related to the size and shape of your hand or your face. Without style and correct scaling, however, they will do nothing for you. So avoid wearing a huge ring if your hands are small, a small ring if your hands are large, or a round, plump ring if you have plump hands. If your hands are unattractive, you will do well not to wear rings at all. Instead, use another form of jewelry—something that will accentuate one of your good points.

When you are shopping for earrings, look for the huge, chunky type if you have large features and for daintier designs if your bone structure is small. Earrings should fit your ear lobe, too, especially if they are shaped to follow the line of your ear. They should be put on carefully. Pull the ear lobe out and screw or clip the earring on close to the face before freeing the lobe of your ear.

Usually, not more than two pieces of jewelry should be worn at any one time. If you wear earrings, for example, you will want to add only a necklace, a clip, a bracelet, *or* a fancy comb.

Glasses with the right frames can be a clever accessory to your clothes and jewelry. Your optician should be able to help you find frames that are in proportion to the size and shape of your face and that are of a becoming, neutral color.

Men's Department

High school boys should be capable of selecting their own clothes; yet many of them seem to know very little about the subject. If you are one of these many, decide right now to become clothes-conscious—to study the various types of clothes for boys and men and to notice style trends, colors, and lines.

The four groups into which your apparel can be divided are active sports clothes; spectator sports, or casual, clothes (for attendance at sports events and school); business suits for informal day wear (church, weddings, funerals, informal dinners, platform appearances, debate participation, school plays and concerts, informal dances and parties); and tuxedos, also known as dinner coats or "black tie," for semiformal evening affairs (important school dances, banquets, and public performances, such as glee club concerts).

There are two additional types of masculine apparel with which you should be familiar: cutaways for formal day wear (formal teas, receptions, and weddings, and ushering at church); and full dress, also known as "white tie" or "tails," for formal evening affairs during the winter months only (formal dances, balls, banquets, and evening weddings). Cutaways and full dress are worn so seldom that it is usually more sensible to rent than to own them.

Active Sports Clothes

You can do your best at sports only when you are dressed for action, when you have enough confidence in your appearance to forget about your clothes and put your mind on winning the game. So wear appropriate, comfortable clothes that give you plenty of freedom. It is important, too, to select materials that will absorb perspiration. T-shirts are fine.

Spectator Sports, or Casual, Clothes

Sports clothes for action vary from football gear to bathing suits, but general sportswear is really leisure wear—the type of clothes that high school boys and college men go for in a big way. The straight, loose-hanging lines of these clothes are ideal for the classroom.

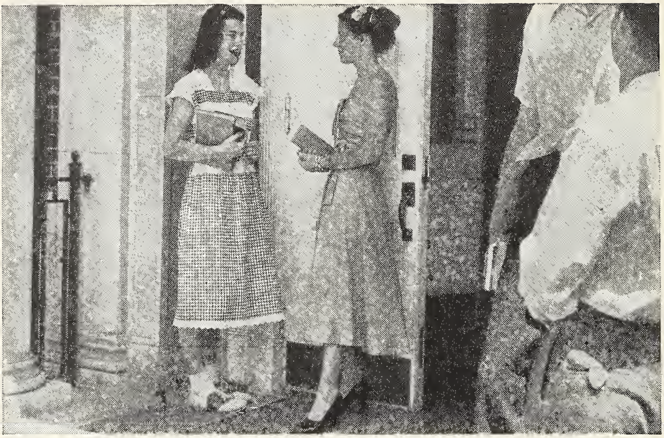
If your wardrobe is complete, it will include a sports jacket (homespun, tweed, Shetland, gabardine, corduroy, cashmere); several pairs of slacks (flannel, gabardine, covert, tweed) in colors that blend or harmonize with the jacket; perhaps a pair of trousers to match the jacket; sports shirts (soft white or colored flannel, oxford, or gabardine); gay ties (of the four-in-hand or bow style and woven, crocheted, or of printed wool); pull-over sweaters; a water-repellent jacket; light- or loud-colored wool socks (ribbed, diamond-pattern, argyle-plaid); sports shoes (of the moccasin, brogue, saddle-oxford, or blucher type).

On any but the most casual afternoon sport dates, it is obligatory for you to wear a tie. Girls have a right to expect the courtesy that its presence implies.

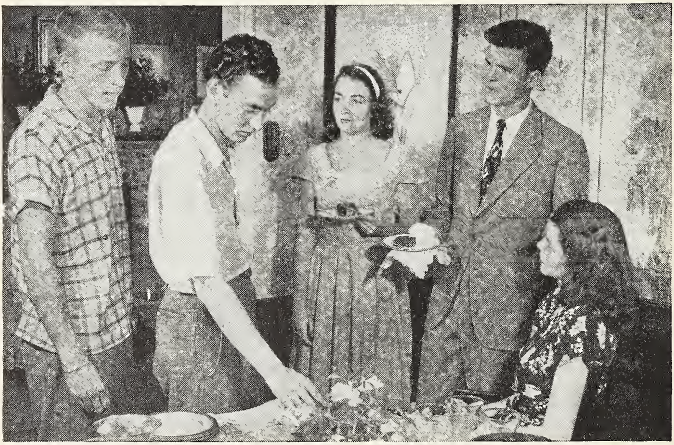
Clothes for More Special Occasions

You will wear business suits for church, special school events, parties, and informal dances. These suits should combine smartness with durability. They should be conservative in pattern, style, and color. In your selection of cut, color, and pattern, you must be guided by the proportions of your body and face. But make good workmanship and good quality your invariable rule—your suits will fit better, feel better, look better, and last longer.

Single- and double-breasted suits share almost equal popularity. Although the two-button model loses favor at times, TO BE IN GOOD TASTE, DON'T WEAR . . .



. . . PARTY CLOTHES TO SCHOOL . . .



. . . SCHOOL CLOTHES TO A PARTY.

three-button suits are perennial favorites. Typical coats are conservative, varying only in fabric, pattern, and color. Worsted is the best buy in suit materials. It wears well and holds its shape. Worsted suits may be obtained in plain colors or in patterns. Among the most popular patterns are chalk stripe, bird's-eye, sharkskin, glen plaid, and herringbone. Serge is a close second in good suit-material buys; flannel is appropriate but not quite so durable. For summer wear, gabardines and tropical worsteds are cool and comfortable. Materials that are washable, such as tropical cottons, seersuckers, and rayons, are also practical for summer wear.

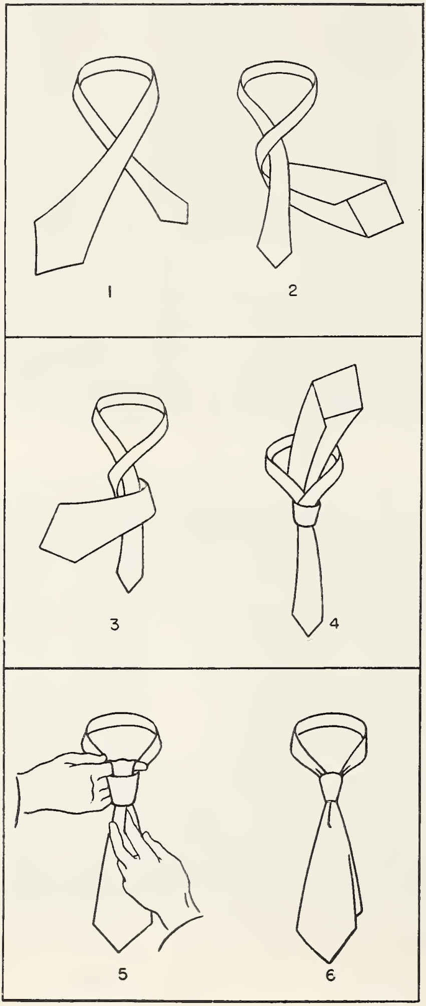
Shirts for wear with suits may be of broadcloth or oxford —the leading fabrics and equally good. White is still preferred; upon most occasions, though, you may wear soft shades that harmonize with your suit. Nearly all pale shades go well with a gray suit, blue being particularly good; cream, tan, and green shirts combine nicely with brown suits; only blue or gray shades are safe with blue suits. The so-called regular collar, with points about three inches in length, is adapted to more shapes of face than any other and is the best country-wide seller. However, gaining popularity is the widespread collar, which looks especially well on people with fairly long and narrow faces; long-point collars are primarily for the broader-than-normal face.

Tie Attributes

Plain, figured, striped, or plaid ties may be worn with business suits. In addition to the design, however, you should consider carefully the color, fabric, and workmanship of the four-in-hands and bow ties that you choose to go with your clothes.

With a little thought you can work out attractive suit, shirt, and tie combinations. The table on page 107 will give you some ideas, but if you have an eye for color, you need not

TO TIE A FOUR-IN-HAND:



MCCURRACH

(1) Cross wide end of tie over narrow end so that it is about 6 inches longer.

(2) Bring wide end under and in back of narrow end, keeping tie smooth where it crosses.

(3) Now bring wide end over in front of narrow end, being careful to avoid wrinkling.

(4) Bring wide end up and through center. Flatten any wrinkles.

(5) Pull wide end through loop. Using index finger, form center crease in wide end at knot.

(6) With lower part of knot held firmly to retain crease, pull on narrow end to slide knot in place.

limit yourself to these suggestions. You can put your originality to work as long as you keep it within bounds.

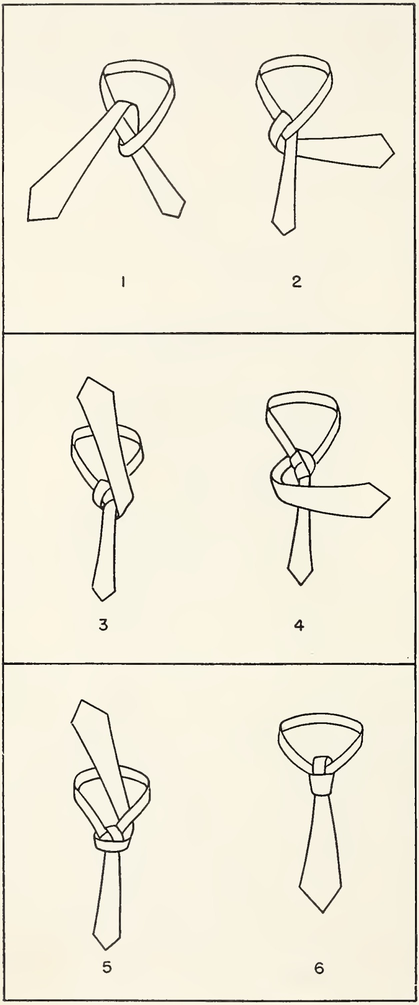
Tie fabrics include silk, rayon, wool, and fiber combinations, such as silk and rayon, wool and rayon, spun glass and silk. The material and workmanship that go into a long tie, or four-in-hand, determine how well it ties, how well it hangs, its fit, and its life span. To give as much strength and springiness to the fabric as possible, the better quality ties are cut on a bias. Many have such elasticity that they are practically wrinkleproof and need no extra lining; others require an added strip of material beneath the folds; and ties of satin or soft crepe are lined throughout. Wool ties are usually well tailored and wrinkle-free, form neat knots, and hold their shape well.

SHIRT-AND-TIE COLOR COMBINATIONS

Suit	*Shirt*	*Tie*
Blue	Light gray	Blue and gray
	Light blue	Medium blue Dark blue (with light blue) (with red) Dark red (with dark and light blue)
Gray	White	Maroon (with gray)
	Blue	Gray (with white) (with scarlet) (with white and scarlet)
Brown or tan	Green	Dark green (with light green) (with copper and cream)
	Cream or tan	Reddish brown (with copper) (with cream)

Four-in-hands that you tie yourself are always in fashion. But you must learn to tie them correctly if they are to do you

TO TIE A WINDSOR KNOT:



MCCURRACH

(1) Start with wide end of tie about 12 inches longer than narrow end. Cross wide end over narrow end. Bring it up and through center; then pull it down toward lower right.

(2) Cross wide end under narrow end toward left.

(3) Bring wide end up toward center.

(4) Pull wide end down through center and toward lower right to form perfect V. Flatten any wrinkles. Then bring wide end over in front of narrow end.

(5) Bring wide end under and up through center.

(6) Pull wide end through loop to form knot. Tighten knot into place.

and your suit justice. Before putting on your tie, you should turn up your collar to save it from needless wear and tear and so that you can arrange your tie easily. To further facilitate the process, you should unbutton the top button of your shirt. Then if you follow the directions given in the illustrations on page 106, you will tie your four-in-hand with a neat precision. You will achieve a knot that is small enough and not too tight, with a groove beneath it and no gap above it; your collar will not bulge.

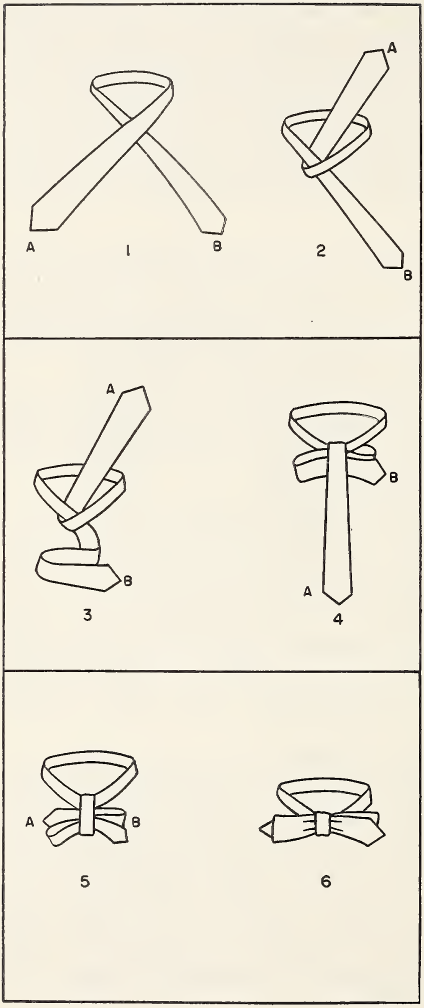
In removing a four-in-hand, it is not good practice to leave the knot in and slip it down, because the knot will wrinkle the part of the tie that shows. A tie of good quality, unknotted and allowed to hang for a day or two, will straighten out of its own accord and be ready to take a freshly made knot.

Windsor ties are popular with many members of the younger set. If you prefer the broader knot of the Windsor tie, which is its mark of distinction, you will want to study the illustrations on the opposite page.

Bow ties bob in and out of fashion. However, they are recommended particularly for the two-way sports and business shirts because they conceal the poorer fit of the two-way collar when closed at the throat. Bow ties have other advantages, too. They can be carried in your pocket if you want to open your collar. And, since only about half as much material is used in bow ties as in four-in-hands, they sell at a lower price.

There are three styles of bow ties, all made in a large assortment of fabrics and colors, from which to choose: the clip-on, the adjustable-band, and the hand-tied. The adjustable-band bow tie comes already tied and with a band that snaps around the collar. The clip-on also has a ready-made bow, but it comes with a device that clips onto the top of the collar, whether the collar is tailored or soft. Thus, there is no extra band around the neck as with the adjustable band—a real

TO TIE A BOW TIE:



MCCURRACH

(1) Pull end A down 1½ inches longer than end B. Then cross A over B.

(2) Now cross A under B and up through center.

(3) Make a horizontal loop of B.

(4) Drop A straight down across face of loop.

(5) Form a single loop of A and push it through loop B slowly to prevent wrinkling.

(6) Pull both loops to tighten knot. Adjust loops and single ends to same length.

advantage in warm weather. If you prefer to tie your own bow, the hand-tied type is for you. But be sure to do a good job. The illustrations on the opposite page will show you how.

Other Accessories for Suits

The handkerchief for a breast pocket should be either white or a color that harmonizes with tie and socks. Usually it is folded with three or four points at the top by methods that are very simple once you have acquired the know-how.

For three points, fold your handkerchief diagonally three times to make a triangle of eight thicknesses. Holding the base of this triangle toward your right, spread the three loose corners at the top slightly apart. Fold the right and lower corners under and toward the center.

For four points, fold your handkerchief through the middle twice to form a square. Open it up. Now fold it on a diagonal, open it; fold it on the other diagonal, open it again. Bring inward the center points of the four sides (where the creases are) until they meet. Next, bring the four corners together by folding once through the middle. Holding the base of the triangle toward your right, spread the four upper points slightly apart and turn the right and lower corners under and toward the center.

Incidentally, these breast-pocket handkerchiefs are for appearance only. The handkerchiefs you actually use should be kept out of sight as much as possible; nevertheless they should always be white, fresh, and clean-looking.

When you are wearing a business suit, your socks should be brown, black, navy, or dark gray—whichever harmonizes with the color of your suit and shoes. Brown or black shoes with plain or wing tips are preferable; avoid pointed or boxed toes. White shoes and socks belong with your light summer sports clothes and should never be worn with a business suit. Quality and workmanship are worth paying for in shoes. It is also essential that your shoes fit you well.

Cold-weather Touches

For school or casual wear, wool, leather, or suede jackets are all right. With suits, the most popular topcoat is a single-breasted, button-through box model with notched lapels, set-in split sleeves, and slash pockets. Probably second in popularity is the double-breasted coat with peak lapels and flap pockets.

Your winter headgear for school will be a wool or knit cap or helmet. For wear with a suit choose a gray, brown, or green fedora (year-round felt hat with lengthwise-creased crown), making certain that the brim and crown proportions are right for you.

Your school gloves should be pigskin, lined capeskin, wool, or knitted. With suits you may wear pigskin, natural chamois, or gray mocha gloves.

In the daytime you may add a wool, flannel, knit, or dark silk scarf to harmonize or contrast with your coat, but your white silk scarf should be saved for after-six wear.

Clothes for a Dress-up Mood

At informal evening occasions for which you have been asked to "dress," the correct suit is the tuxedo. In many communities it is worn frequently enough to warrant its being a part of one's wardrobe.

The tuxedo differs from full dress chiefly in that its jacket is of short, regular length. It is often referred to as "black tie" to distinguish it from full dress, which calls for a white tie. And of course it is meant for less formal affairs. The tuxedo is made of black or midnight-blue worsted and has a single- or double-breasted jacket with a shawl or peaked collar and glossy or dull silk-faced lapels. In the summer a lightweight white jacket is usually substituted for the matching jacket.

A white piqué shirt with single cuffs may be worn with the tuxedo, but the type of shirt that seems to be preferred has a pleated stiff bosom with a separate, starched lay-down collar. With a black tuxedo, a black silk tie is always worn; a midnight-blue tuxedo calls for a midnight-blue bow tie; a white jacket, for a maroon bow tie. Single- or double-breasted waistcoats of silk or worsted matching the suit are replaced by a cummerbund when a white jacket is worn.

Studs and cuff links may be of mother-of-pearl, enamel, plain gold, or colored stone. Other accessories include a white linen handkerchief and a white or maroon carnation for the lapel (optional).

Black patent-leather shoes are first choice, but shoes of black calf with plain toes may be worn if necessary. Socks must be plain black or dark-blue nylon, wool, or lisle.

A conservative topcoat, preferably navy, black, or oxford gray in color; a white silk scarf; and gray mocha, chamois, or buckskin gloves complete your costume on chilly nights.

Style Trends

Let style trends influence you only to the extent that they meet your particular needs, but do have an understanding of them. Discuss clothes with intelligent salespeople; study window displays, newspaper articles, illustrations, and advertisements, as well as magazines such as *Charm*, *Glamour*, *Good Housekeeping*, *Harper's Bazaar*, *Ladies' Home Journal*, *McCall's*, *Mademoiselle*, *Seventeen*, *Vogue*, *Woman's Home Companion*, *Apparel Arts*, *Esquire*, and *Men's Wear*.

A wardrobe plan before you go shopping will help you make intelligent purchases, especially if you buy quality fabrics in styles that will be good for a long time, clothes that can be varied through a clever use of accessories or combination with other apparel. Remember, too, when you go shopping, that one well-cut suit or dress is always better than several that are shoddy or ill-fitting. It is a mistake to buy too many clothes at one time; it is also a mistake to let your wardrobe dwindle until you need an article so badly that you must run out and buy the first thing you see.

What's in a Line?

Line includes the fit, proportion, scale, texture, trimming, and workmanship of your clothes. No matter what your height, size, or proportions, correct line can do a great deal to improve your appearance.

Whenever you shop for clothes, check effects in a full-length mirror. Hats in particular need to be considered from every angle and with your whole costume. Texture can increase or decrease size, just as trimming adds or subtracts inches. You should always try clothes on to be sure that what you buy is the correct size. If you cannot be well fitted, make certain that your selection can be altered at a reasonable price before you purchase it. Don't try to "get by" with fits that are just a little off—you will never look well or feel at ease in such clothes.

Line Strategy for Girls

Short girls can give an illusion of height if they will maintain an unbroken line below the face. This can be done by choosing an entire costume in a single color and by avoiding belts or using only narrow ones that match their dresses in fabric and color. Perpendicular lines give short girls height. They can wear to advantage long pleats and panels, V-shaped necklines, long, slim sleeves, princess styles, redingotes, deep yokes, comparatively long skirts, slim jackets, full-length coats, vertical stripes and lines, and small, widely placed prints. Accessories should be scaled small; furs should be flat. Attention can be centered on the face by wearing clever, small hats, hats with high crowns or upturned brims, and smart or dainty little collars. Short girls should avoid contrasting jackets and skirts, deep, square necklines, all complicated styles and trimmings, horizontal stripes, large, bold prints, and big plaids.

Tall girls will seem shorter if they wear large hats, wide collars, round or broad necklines, interesting scarfs, big fur collars, wide sleeves, yokes, peplums, boleros, shoulder padding, wide belts in contrasting colors, horizontal trimmings, large pockets, wide gauntlet gloves, large handbags, heavy jewelry, blouses and skirts, jumpers, dresses with contrasting fabrics or colors in the skirt and top, full skirts (circular, gathered, pleated), bold plaids and prints, and bulky furs. They should not wear vertical stripes, small-figured prints, tight-fitting dresses, or dainty accessories.

For a girl who is thin as well as tall, soft-textured materials are better than smooth, shiny ones. Bright colors and the warmer colors, in which orange and red dominate, will make them seem heavier; solid dark colors should be avoided unless relieved with bright accessories.

Overweight girls need dull-surfaced materials and dark or soft colors or cool and receding colors, in which blue dominates. Otherwise they can follow to advantage most of the suggestions for short girls. Exercise is the only means of reducing the hip problem. However, until the inches disappear, broad hips may be balanced by wide shoulders and necklines and by horizontal stripes above the waist.

Necklines are important. Every girl can wear the type that is close at the sides and slit in front, but the length of the slit should be kept in proportion to her height; in other words, the shorter you are, the shorter the slit should be. However, you must take your type of face and neck into consideration, too. Triangular faces need high and soft necklines. An ascot tie flatters a long face or a long, thin neck. A high, round neckline, especially if softened with a clip, necklace, or flower, is also good for a long, thin neck. Round faces and short, thick necks both require lower, longer lines—a deep V-neckline emphasized by a collar is ideal.

Line Strategy for Boys

Short boys need lines that will carry the eye upward. They can wear single-breasted suits of matching coats and trousers, long, narrow lapels, herringbone weaves, pin stripes, and sweaters with V-necklines. They should not wear boxy lines, belted jackets or coats, or clothes with any other feature that might tend to cut their stature.

Tall, thin boys will seem shorter and heavier if they wear double-breasted coats with short, wide lapels and padded shoulders. They should wear their clothes comfortably loose, take advantage of the brighter colors and larger designs, emphasize horizontal lines, and select sweaters that have round or oval necklines. Tall boys may be proud of their height, but they must sit, stand, and walk tall if they want to make the most of it.

Overweight boys have problems in common with boys who are short. They, too, need to emphasize length and angles in the cut of their clothes. Single-breasted coats with long, narrow lapels and side tucks placed low will have a slenderizing effect. Tie knots should be kept narrow; and plaids, wide stripes, and bizarre colors should be avoided.

Accent on Color

Girls and boys seldom take full advantage of what the right colors can do for them. Sometimes this is due to a lack of interest; more often it is due to a lack of color knowledge. Colors should be becoming, harmonious, and appropriate. To determine your most becoming shades, you might sit in front of a mirror with your face freshly washed and try swatches of material or crepe paper around your face and behind your hair. This should be done in bright daylight and again under electricity. Color is an elusive thing, varying according to materials and to the lighting conditions under which it is worn.

A knowledge of color will enable you to wear unexpected hues that do nice things for your skin and hair. You will not have to wear ordinary and "safe" colors. It's a good idea always to have one of your best colors near your face, perhaps in a scarf, a tie, a piece of jewelry, or a handkerchief.

Learn to combine colors well: Study attractive combinations in color charts and window displays; talk to art teachers; observe people who have coloring similar to your own. A girl should apply this knowledge to harmonize her costume, accessories, make-up, and fingernail polish with each other and with her hair, eyes, and skin. A boy should see that shirt, tie, socks, suit, and sweater blend well with each other and with his coloring. The more you learn about color, the more opportunities you will have to use it effectively, not only in clothes but also in home, party, and business decoration.

No two people have exactly the same hair, eyes, and skin coloring, but generally speaking, the following types can wear to advantage the colors given here:

Very pale blondes can wear black and dark blue for contrast, white and any of the delicate pastel shades for accent. They should avoid insipid pastels, though, and all bright or strong colors.

Medium blondes can wear black for contrast, creamy beige and grayed yellows for accent. They should also be able to wear deep, soft shades of brown, most blues, grayed blue-greens, rich-toned magentas used alone or combined with blues, lavender, light green, or a light shade of red. They should avoid darker beiges, some browns, and strong or somber colors.

Medium-brown-haired persons look best in tones of brown, various shades of blue, greens from lime to leaf green, pink, fuchsia, magenta, reddish orchid, and mauve.

Brunettes should try rich, warm colors: American Beauty red, deep reds, fuchsia, burgundy, magentas, warm browns, orange, quiet tones of yellow. They can also wear some of the cooler colors: dark blue, powder blue, cornflower blue, tropical greens, and gray-beige. At night brunettes look particularly well in white (unless their skin is too olive), emerald green, and ruby red. They should avoid pastels, some browns, and some beiges.

Red-haired people look well in colors that contrast with red: Chinese greens, dark blue, greenish blues, warm reddish blues, purplish blues, gray, blue-gray, lemon yellow, white, and black. Red and pink in their darker and paler tones may be worn if they are chosen wisely: soft pink or muted rose for dark red hair and warm red or brick red for brighter red hair. An exact match will make dramatic red hair even more dramatic. But true red, blue-red, true pink, and certain shades of yellow should be avoided.

If your skin, hair, and eyes are of mixed coloring, you will want to wear colors that match your eyes or light up and set off your skin. Greens, browns, and warm grays are usually clever accents for hazel eyes; brown, rust, gold, purple, green, and red for brown eyes; and matching colors in the same cool shades for blue, green, or gray eyes. Rather nondescript hair and pale skin improve when associated with soft, subtle shades. With a sallow skin you should wear warm, bright colors, cream, or ivory—but not oyster white, cold blues, or cold greens.

Colors should be suitable for the place, the occasion, and the season: bright colors for picnics, sports, country activities, and parties; bright or light ones for summer resorts; dark or subdued colors for shopping, church, and travel; and dark colors for funerals. Age and personality should also be considered in choosing colors. A quiet, demure person, for instance, will be overshadowed at any age by vivid, intense colors, which can be worn well only by a vivacious or an athletic person. In general, gay colors are more becoming and appropriate on young people than on older people.

Cherish Those Clothes!

The smartest, most carefully selected wardrobe can deteriorate into "just old rags" in no time at all if it's not cared for properly. To get the long, hard wear you want from your clothes and to keep your closet full of wearable articles, you must treat them with respect.

Clothes should never be thrown on the floor or over a chair. If they are to keep their shape and good looks, you must use the proper technique and equipment in taking care of them. Suits and dresses should be well brushed, aired, and placed on wooden hangers before being put back in the closet. Incidentally, a better job of brushing can be done with a flat brush than with a whisk broom. Trousers should be hung by their cuffs from trouser hangers, not over the bars of hangers. You must keep these and other woolen things out of the sun and away from heated radiators if their wool fibers are not to become brittle and break. And with the coming of spring you had better check for moths. Ties belong on hangers or tie racks. When you take off your shoes, put them on shoe trees. Hat crowns and brims should be brushed counterclockwise, following the nap.

You can protect your coat collars and suit or dress necklines considerably by wearing a scarf. When you are the driver of a car, you should get in on the side nearest the wheel. Sliding over seats is hard on clothes of any material, but it is especially hard on fur coats. There are other rules to be observed whenever you are wearing a fur coat: If you are to sit for any length of time, you should unbutton and pull your coat up slightly in the back; unbutton it, too, when you are straphanging on a streetcar or a bus; avoid rubbing or pressing packages or underarm handbags against the fur; when the fur gets wet, shake out the moisture, dry it away from heat, and shake it again. Drying away from heat also applies to a felt hat, which should be brushed hard with a flat brush or a piece of fabric after it has dried to remove any rain spots. Make it a point never to put enough in your pockets or handbags to stretch them out of shape or to cause them to sag.

Holes in your socks or stockings, frayed edges on trouser cuffs and pockets, rips wherever they occur, and spots and stains should all be taken care of as soon as possible. Keep buttons, snaps, and hooks and eyes intact, too. Pins are intended for emergencies only! To keep your clothes looking neat, you should press them between dry cleanings. If you use a well-padded, smooth board and have your iron at the correct temperature, you won't find this too difficult a task. Rayon takes the least heat, then silk, wool, cotton, and linen, in the order named. Usually it is best to press on the wrong side, doing the hems, collars, lapels, and other heavy parts first. Good technique in hand pressing at home is definitely worth learning.

FILMSTRIP: The filmstrip "As Others See You" was prepared to correlate with this chapter.

RATE YOURSELF

On Clothes Sense

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. Being well-dressed depends upon (*a*) good taste, (*b*) the amount of money you have to spend, (*c*) following the latest fashions.

2. If you need to wear glasses, you should (*a*) keep putting off the fatal day, (*b*) wear them as a clever accessory to your clothes, (*c*) feel that they are a drawback but wear them anyway.

3. Adapted to more shapes of face than any other collar is the (*a*) regular collar, (*b*) widespread collar, (*c*) long-point collar.

4. If you lack color knowledge, you should (*a*) wear colors that are neutral and "safe," (*b*) depend upon someone else to help you, (*c*) study color as applied to yourself.

5. The best buy in boys' suits is (*a*) worsted, (*b*) linen, (*c*) seersucker.

8. *Conversation—It Does Matter How You Say It*

Your manner of speaking has a great deal to do with putting your ideas across, with making friends, and with showing others what sort of person you are. If you have a pleasant quality of voice and present your ideas well, you will be able to hold the attention of others, and everything you say will take on more meaning. You will become a more interesting person. Your speech is that important!

Day after day, in school and out, you must make an effort to speak effectively. Improving your speech habits involves paying attention constantly to such matters as these: variety in pitch—the expression in your voice; tone quality—the element that makes your voice peculiarly yours; diction, phraseology, and grammar—the way you word and arrange your ideas; pronunciation—the way you sound words; enunciation—the distinctness of your pronunciation. As you perfect these elements in your speech, you will also want to develop the ability to converse intelligently and easily.

For the Record

The first step in voice improvement is to learn how you sound to others. Then you will know better which traits to retain and which to overcome. Have a recording made of your voice. If that is impossible, converse with yourself while you stand in a corner facing the wall; your voice coming back will sound to you much as it does to other people. Your voice is not what it should be if it is cold and dictatorial, monotonous, shrill, faint, drawly, harsh, nasal, or husky. Neither should it be oversweet, whining, aggressive, or nervous. These characteristics in your voice betray similar traits in your personality. If your voice is good, it will be confident and cheerful, a "voice with a smile." It will be flexible, expressive, mellow and warm, low but clear, and unaffected but colorful.

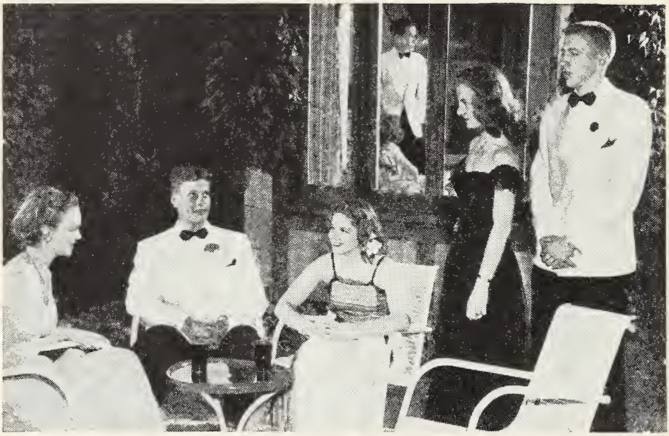
Correct breathing is essential if you are to have an attractive quality of voice. To learn whether you breathe correctly, place your hand over your diaphragm and say "Ha" explosively. If your muscles draw *in* as they push your breath out, your breathing is probably all right. If your muscles do not respond properly, you will have to make a special effort to breathe deeply from your diaphragm until such breathing becomes a habit.

Poor tone quality and unpleasant pitch may be due to tension in throat muscles, lips, tongue, or jaws. Yawning may relieve this momentarily; in fact, when speaking or singing, the back of the throat should always be raised in a yawning position. Good posture and plenty of rest also help to bring about this necessary relaxation.

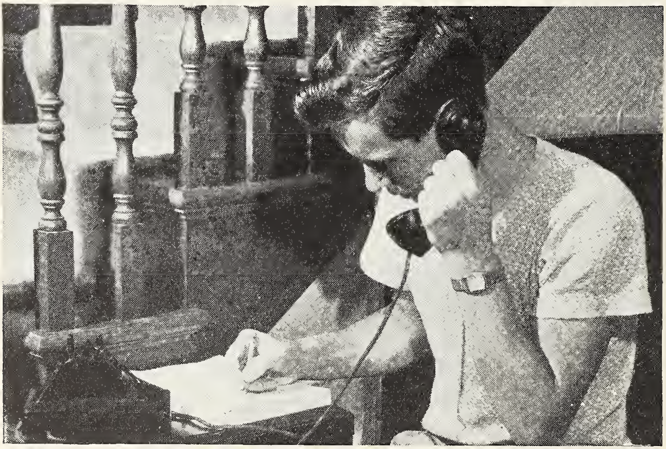
The more variety in the pitch and tone of your voice, the more interesting a conversationalist you will be. When you tell a friend about some exciting event, emphasize the big moments with changes in your voice. Pauses also give effective emphasis. Hesitate before a word to make it important and after a word to make it dramatic.

No matter how good your vocabulary, your audience won't benefit from it unless you can get your words across. So practice clear enunciation. Pick up those dropped syllables and use

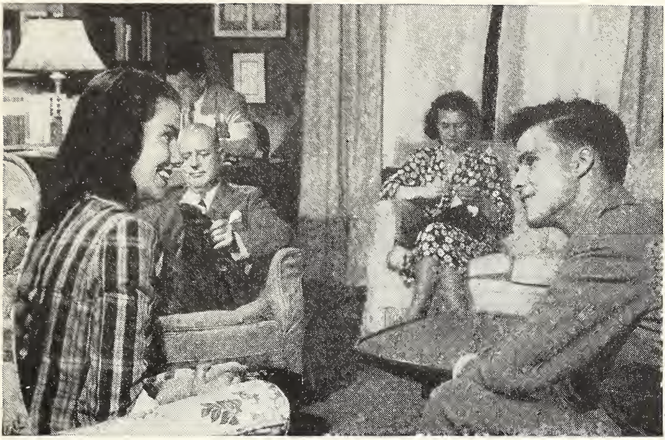
GOOD SPEECH DEPENDS UPON . . .



. . . YOUR CHOICE OF WORDS . . .



. . . THE DISTINCTNESS WITH WHICH YOU SPEAK . . .



. . . YOUR EXPRESSION AND QUALITY OF VOICE . . .

DES MOINES PUBLIC SCHOOLS

. . . YOUR PRONUNCIATION.

your lips and tongue so as to make every sound distinct. Swallowed words and motionless mouths make for dull talk.

When you speak, take your time, open your mouth and really use it, make an effort to bring your voice forward, and deepen rather than raise your voice to make it carry. You can also help perfect your voice, as well as the other elements in your speech, by reading poetry aloud for a few minutes each day, by taking singing lessons (even though you never expect to sing a note in public), and by listening analytically to radio announcers and commentators.

The Right Word

You will want your vocabulary to be worthy of your intelligence and the improvement in your speech technique. Of course, you must be careful in the process of enlarging your vocabulary not to mispronounce words or to use long words that you don't understand.

As a start, each day you might take five or ten of the following words until you have completed the list. Look up their phonetic symbols and their meanings in a standard dictionary, study them, and use each of them several times during the day

abdomen
absolute
acclimate
accurate
address*
adverse
alias
alma mater
alternately
antidote
apex
apparatus
attitude
avenue
better
beverage
bottle
boundary
bouquet
celery
chassis
chocolate
clique
column
constitution
consume
contest*
conversant
coupon
culinary

---

* Noun and verb.

decorative
delivery
dew
diamond
digestion
dilute
due
duty
educate
exquisite
family
February
fiancé
fiancée
finance*
frequent†
gallery
general
genuine
gist
government
gratitude
grocery
height
history
hoof
hospitable
hygienic
hypocrisy
hypothesis
hysteria
inquiry
introduce
Italian
jeopardize
juvenile
laboratory
larynx
lingerie
literature
maintenance
memory
mischievous
miserable
mustache
news
nominative
novice
nucleus
often
opportunity
orgy
pantomime
paraffin
pathos
penalize
pianist
picture
pneumonia
poem
postpone
preface*
preferable
program
quay
research
roof
root
rout
route
salmon
secretive
several
short-lived
sickening
status
strata
stupid
subtle
surprise
theater
transient
traveler
trek
tube
turnip
uninteresting
valuable
vehement
verbatim
victory
witticism
wondering
zealous
zephyr
zoology

* Noun and verb.

† Adjective and verb.

Your vocabulary may not be very large, yet you know many familiar words that you don't bother to use. For instance, you probably take the easy way out and say *nice* when you might use *likeable*, *agreeable*, *comfortable*, *effective*, *pleasant*, or *well-chosen*. *Cute* is another word that you probably overwork. Try replacing it with words more to the point, such as *amusing*, *attractive*, *dainty*, *pretty*, *quaint*, or *striking*.

Slang can be expressive. Words such as *chiseler*, *jitters*, and *wallop* are not easily replaced. But you will gain nothing by using such slang as:

natch
gee whiz!
classy
dope
no kidding!
holy cow!
gal
just dandy
lousy
nerts
oh boy!
kee-rect
okey doke
scram
heck
icky
toots
jeepers!

Avoid tiresome and exaggerated expressions of this type: *for crying out loud*, *gets my goat*, *I thought I'd die*, *for Pete's sake*, *out of this world*, *I nearly had a fit*, *I don't get you*, *hope to tell you*, *it was a scream*, *well what do you know!*

Hesitant talk, *And-er*, *and-ah* or *This . . . a . . . is . . . a . . . going . . . a . . .*, speedily becomes boring. So does the repetition of *as a matter of course*, *and everything*, *and so forth*, *uh-huh*, *don't you know*, *get me*, *I mean*, *if I may say so*, *if you know what I mean*, *kinda*, *so to speak*, *see what I mean?* *sort of*, *that is to say*, *on the other hand*, *understand*, *see*.

Mistaken for English

In your English classes you learn correct grammar. But you must apply these same rules to your everyday speech if you are to seem poised and intelligent. Of course this doesn't mean that speech must be formal. It is possible to be informal and still use good English. Sloppy grammar only reflects laziness and lack of respect for those around you, just as does poor grooming. Once you form the habit of using good English when talking with your friends as well as with your teachers or prospective employers, you will have attained another mark of poise.

Here are a few of the more common errors to avoid:

DON'T SAY	DO SAY
Are you through?	Have you finished?
It's funny that he hasn't written.	It's strange that he hasn't written.
He read the book inside of a week.	He read the book within a week.
Do like I do.	Do as I do.
Christmas is a long ways off.	Christmas is a long way off.
Don't blame it on me.	Don't blame me for it.
Do you want out?	Do you want to get out?
Either one is acceptable.	Either is acceptable.
How does she usually act?	How does she usually behave?
I spoke to each one of them.	I spoke to each of them.
Imagine me singing!	Imagine my singing!
I've got a blue suit.	I have a blue suit.
I'm done.	I've finished.
I've got to do my typing now.	I have to do my typing now.
Less than fifty people were there.	Fewer than fifty people were there.
My throat hurts me.	My throat hurts.
Neither one of them drinks coffee.	Neither of them drinks coffee.
She will sing either one of the songs.	She will sing either song.
He seems sort of stupid.	He seems rather stupid.

DON'T SAY	DO SAY
The house is in bad shape.	The house is in bad condition.
He read out loud.	He read aloud.
She's that kind of a person.	She's that kind of person.
They stepped off of the porch.	They stepped off the porch.
They are anxious to see the movie.	They are eager to see the movie.
They walked out on me.	They left me.
They'll be there at about one o'clock.	They'll be there about one o'clock.
We have invited Ann for dinner.	We have invited Ann to dinner.
Will James take dinner with us?	Will James have dinner with us?
Where's my hat at?	Where's my hat?

You should not correct another person's grammar unless you know such corrections are welcome. Usually the members of your family or your close school friends will appreciate this help. But even they will want none of it unless you tactfully wait until you are alone with them.

Conversational Possibilities

Conversation should be an interchange of views, feelings, and observations, an equal give-and-take of ideas. It should be something in which you take pleasure, something with which to build lasting friendships. But it is quite capable of causing ill will and destroying friendships if you use it to lecture, to instruct, to bore, or to annoy. Its purpose is defeated if you turn it into a monologue or a debate. Although *talk* is more broken, familiar, and versatile than *conversation*, the two are considered here as synonymous.

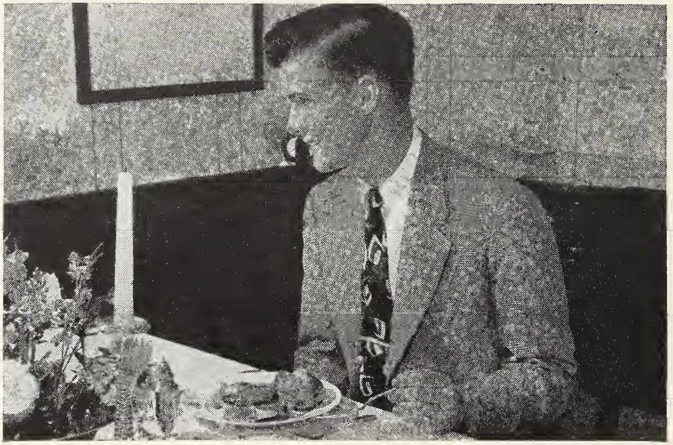
When you are with friends, you will not have trouble finding things about which to talk. But you probably need to develop your ability to converse with those whom you don't know well or with people in fairly large groups. In these situations you will usually find general topics to be more successful than specific or personal ones. Most people are interested in cars, aviation, sports, hobbies, the latest plays, movies, and books, radio and television programs, and trips. Others like to discuss current happenings, the latest inventions, food, civic problems, school subjects, or their jobs. The main thing is to find the topic in which the other person is interested and then to let him talk as much as he wishes. You can show interest by listening attentively and by asking questions now and then. Good listeners are always popular, so don't finish other people's sentences, contradict, interrupt, take on that far-away look, hold your breath waiting for your turn to talk, or look appraisingly at them and their clothes.

Don't Be a Sphinx . . . or a Know-it-all

On the other hand, there is no reason for being tongue-tied or feeling overshadowed by people who seem more brilliant. Often they are merely more talkative and dominating. Make at least casual contributions to the conversation from time to time, and always be alert to what is being said. When you do talk, it never pays to pretend you have read or seen something that you haven't. Don't pretend to know a thing unless you do, and then don't tell everything that you know about it. Save some for next time—and people will look forward to future talks with you.

It's so easy to talk on and on about things in which you are interested. You should encourage the other person to do that, yes, but don't do it yourself. Other practices you should try to avoid are belittling yourself, laughing at your own jokes, and continually agreeing with the other person.

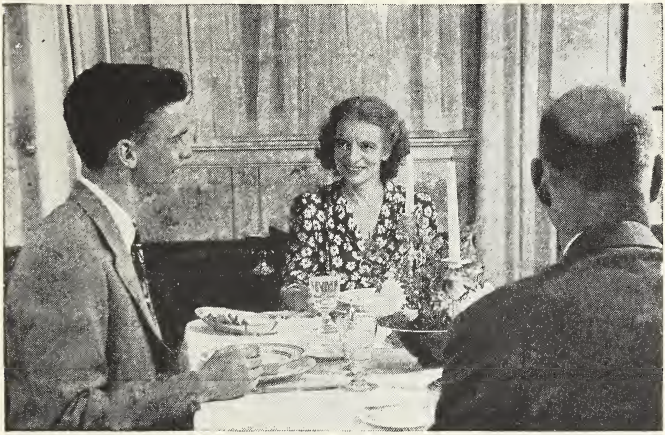
WHEN YOU ARE WITH OTHERS . . .



. . . BE A GOOD LISTENER . . .

. . . BE SINCERE WHEN YOU SPEAK . . .

. . . DON'T ASK PERSONAL QUESTIONS . . .



. . . ASSUME YOUR SHARE OF THE CONVERSATION.

Don't be afraid of silences or rush into the void as if something must be said at any cost. Occasional moments of quiet, believe it or not, often improve the conversation. They are an opportunity for thought or, perhaps, just for relaxation. Being at ease during a silence is one of the most helpful conversational abilities you can develop. When you do break a silence, keep your voice down and speak deliberately.

If you walk into a room in the midst of a conversation, you should keep quiet until you grasp the trend, which is soon enough for you to participate. Only a thoughtless person interrupts with "What's that?" or "What are you talking about?" Occasionally you may feel that it is important to speak to someone who is talking with others. When that happens, you may go up to the person and say, "I beg your pardon. May I speak to you a moment?" Then you should stand aside and wait until he can excuse himself and come to you.

Conversational Courtesies

Compliments to be of any value must be sincere, so pay only honest compliments. Don't give undeserved flattery. On the other hand, don't let compliments to yourself catch you off balance. Accept them graciously, with a "Thank you" and a smile. Protesting a compliment displays a lack of poise.

If you offend someone with a tactless remark, you should apologize at once, sincerely and briefly. If someone else makes an embarrassing remark, you can ease the situation by ignoring it and changing the subject as soon as possible.

You should never ask personal questions. When you are asked such a question in a way that cannot be ignored, it is quite all right to say, "I'd rather not discuss that." To keep a friendship intact, confidences must be wisely and sparingly given and well guarded when they are received. It's sensible to be reticent.

If someone starts to tell a story that you have heard before, you shouldn't say so. Of course, if you are asked, you should be frank about it; but make some pleasant comment and suggest that the others might enjoy hearing the story. Then let the other person tell it without barging in with your own version. Anything crude or vulgar should be considered unmentionable. When an off-color story is told, just look mildly inattentive as if you could be amused in some other and better way. Confine your own jokes, of course, to clean ones.

You should never congratulate a bride; offer her your "best wishes" and save the congratulations for the bridegroom. A married person should speak of his wife as "Susan" (or her husband as "David") to friends; as "my wife" (or "my husband") to acquaintances; and as "Mrs. Brown" (or "Mr. Brown") to servants and employees.

Usually the less you say in sympathy after a death, the better. "I'm so sorry. Is there anything I can do?" is often kinder than more elaborate condolences.

RATE YOURSELF

On How You Speak

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. The distinctness of your articulation is known as (*a*) enunciation, (*b*) diction, (*c*) pronunciation.

2. When you are with another person, do you (*a*) do all the talking, (*b*) leave all the talking up to the other person, (*c*) give and take?

3. When you hear an off-color story, do you (*a*) follow it up with one of your own, (*b*) call down the person for having told it, (*c*) look mildly inattentive?

4. When others are talking, do you (*a*) listen attentively, (*b*) hold your breath waiting for your turn to talk, (*c*) look them over appraisingly?

5. If someone pays you a compliment, do you (*a*) say, "Thank you," with a smile, (*b*) make a disparaging remark about yourself, (*c*) pretend you didn't hear it?

9. *In Public—Conventions Are Important*

Conventions aren't silly—they're essential! And as rules of the society in which you live, they should be observed. Sometimes these rules seem foolish until you know the reasons for them. Actually, they are an insurance of your own comfort and well-being as well as a manner of showing respect for other people.

So bring your sense of fair play to the fore as you "rub elbows" with strangers—help keep group friction and individual wear-and-tear to a minimum. A little effort in the right direction can go a long way in creating and maintaining smooth relationships.

This consideration and thoughtfulness for other people pays additional dividends. It is usually in public—on the street, in transportation vehicles, in stores, at places of entertainment, at recreational centers, at church, in restaurants, and in hotels—that strangers appraise you for the first time. And, since your family and friends expect you to be a credit to them in public, it goes without saying that you should always try to be at your best.

Aim to be inconspicuous in public. Anything that attracts attention, especially on the street, should be avoided. Consideration for other people rules out whistling, singing, laughing boisterously, calling out another person's name, shouting, eat-

IF YOU WANT TO RATE WELL IN PUBLIC, DON'T . . .

. . . COMB YOUR HAIR . . .

. . . PUT ON LIPSTICK . . .

SODA · LUNCHEON

. . . WHISTLE AT GIRLS . . .

. . . ACT LIKE A CHILD.

ing food, or chewing gum. It limits your talking to a conversational tone. Civic pride should prevent you from throwing rubbish on the sidewalk or street; personal pride should keep girls from retouching their make-up in public. Boys succeed only in stamping themselves as crude and childish when they whistle at girls or make comments as they pass by; but as long as some boys persist in doing this, smart girls will avoid the street corners where they gather.

When You're Walking

When a boy is walking with a girl, he belongs on the outside. To remain on the curb side of a sidewalk after crossing a street, he may have to change sides. To do this, he should step behind the girl; at the same time she should move inward; then she should hesitate slightly to give him a chance to resume his place beside her. If a boy makes no effort to cross to the curb side, a girl should be too courteous to comment upon or appear to notice his thoughtlessness; however, she should try to move to the inside at the first opportunity.

A boy who is with two girls also belongs on the outside, although it is not wrong for him to walk between the girls. If a girl is with two boys, they should walk on either side of her. Walking four abreast is unfair. It is better to divide up whenever there are several of you together—in fact, you should go single file when people want to pass.

If someone with you stops to speak with a friend, you are supposed to walk on slowly. Your companion will rejoin you quickly or call you back for an introduction. If you are the one to stop to speak to someone, you should stand to one side so that you will not block the way for others. When a girl and a boy meet, the girl should be the first to say hello. A boy should never attempt to detain a girl on the street when she indicates that she wants to be on her way.

On the street a boy lifts his hat in the following situations: when greeting girls, women, or much older men; when a person with him greets someone; when speaking to a stranger; when leaving a girl or a woman with whom he has been; and when extending or accepting a courtesy or an apology (including each time "Excuse me" or "Thank you" is said, whether by him or to him). A stiff hat should be lifted by its brim and a soft one by its crown. The gesture should be accompanied by a slight inclination of the head. If a man is smoking when he greets someone, he should remove the cigarette, pipe, or cigar from his mouth. It is, of course, not considered good taste for a woman to smoke on the street at any time.

There are occasions when a boy should remove his hat completely: when he enters a church, a movie or theater lobby, an elevator in a hotel, club, or apartment house, and a home or room where girls or women are present; while he is standing on the street talking to a girl or a woman; when the American flag goes by; and while the national anthem or his school song is being played or sung.

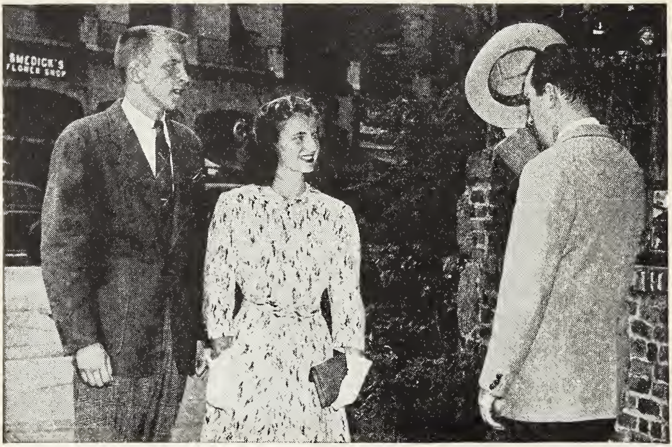
A boy should guide a girl across a busy street by putting his hand under her elbow or by offering her his arm. He should hold an umbrella for her when it is raining; he should pick up her dropped packages; but he should not hold hands with her in public.

By always keeping to the right of the sidewalk, you will prevent collisions and petty annoyances. When you are caught in the middle of the street by a change in traffic signals, you should stand still until you have the right-of-way again unless the nearest driver motions you on.

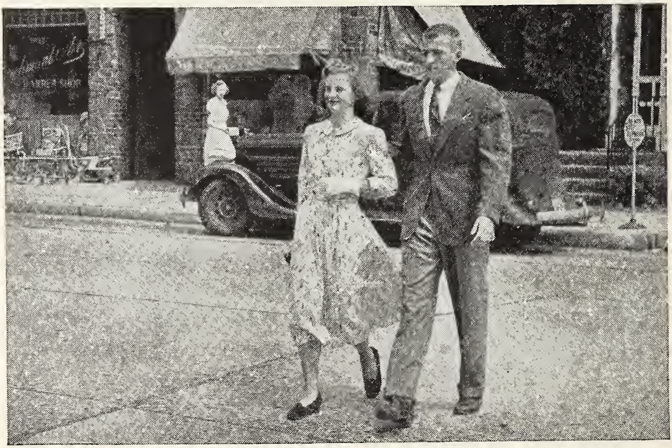
In a Public Conveyance

The selfish shove-and-push technique is all too common on our public transportation systems. If each person would make

WHEN YOU ARE ON THE STREET . . .

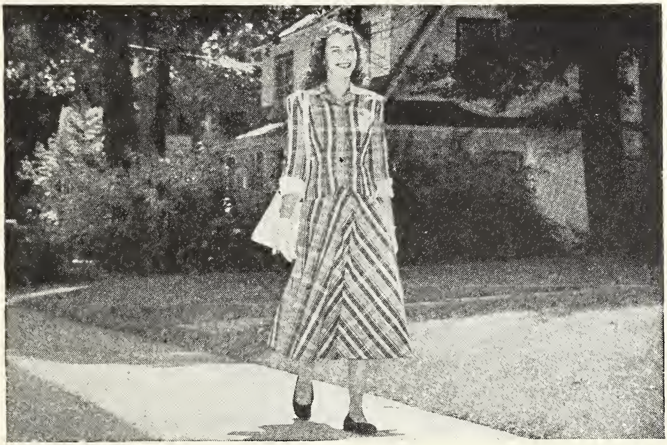

SHEDICK'S
FLOWER SHOP

. . . LIFT YOUR HAT WHEN YOU SPEAK TO A GIRL . . .



. . . HOLD HER ARM IN TRAFFIC . . .

. . . DON'T BE AMOROUS . . .



. . . BE A CREDIT TO YOURSELF.

an effort to mend his ways, everybody would find travel much more pleasant. So try ignoring the rudeness of others and being as considerate of your fellow passengers as you would like them to be of you.

You should avoid poking or tripping people with your umbrella, stepping on their feet, taking up more space with your packages than is needed, or unnecessarily blocking the aisle. It is not good taste to talk loudly or to mention other people's names. A thoughtful person does not smoke in public conveyances unless he is sure that smoking is permitted and that no one is being annoyed. Neither does he read the headlines on a newspaper belonging to someone else nor open windows before asking permission of those around him.

The seat problem can be confusing. The important thing is to offer your seat to anyone you feel may need it more than you do. For instance, a girl should offer her seat to a much older person, a cripple, or a woman who has a child with her; a boy should get up for a girl, a woman, an elderly man, or a cripple. When women are standing, a man should not take a vacant seat. However, if he is already seated, a man need not relinquish his seat except to an elderly person, to one who looks tired or feeble or has children with him, and to a woman acquaintance. If a girl is offered a seat, she should accept it with a pleasant word of thanks unless she is getting off soon. Then a more considerate answer would be "Thank you, but I'm getting off soon."

A girl should precede a boy when they enter a bus, a train, a streetcar, or a subway together. If they have just happened to meet, she ought to pay her own fare. On a date he pays for both, of course, and makes any inquiries about transfers, routes, and destination; while he is doing this, she may stand aside to wait for him. If the car is crowded, however, she should go at once to a seat, where he will join her as soon as possible.

Upon reaching their destination, he should get out first to help her.

A girl should pay the fare of another girl or woman only when that person is her guest or accompanying her as a favor, in which case the person should accept the gesture graciously, without protest. If a girl does have her fare paid by another girl under no obligation to her, she should pay both fares on the return trip or on the next trip that they take together. Under similar circumstances a boy with another boy should do likewise.

A girl should enter a taxicab first, but her escort gives their destination to the cab driver even if he has to ask her what it is to be. Again he gets out first to help her. In a cab be as careful about mud, cigarette stubs, and ashes as you would want people to be in your own car.

You're the Driver

When you start driving your own car or the family's, you had better decide just how much taxi service you want to offer your friends. Of course you'll want to take people with you at times. However, you can't afford to be a chauffeur for every person with whom you've shared a soda. So put your common sense to work and abide by whatever limits you set for yourself. You shouldn't even consider picking up hitchhikers; every time you give a ride to someone you don't know, you're taking a chance, and should there be an accident, you'd be responsible for him. Never drive a car a block unless you have a driver's license or permit and are covered by insurance.

When you promise to pick someone up at a certain time, you are obligated to be there at that time or to let him know if you are going to be late. You should never announce your arrival with loud blasts of the horn; a boy may lightly tap the horn for another boy who is expecting him, but he must always go to the door for older people or for a girl.

Since the front seat beside the driver and the outside ones in the back are the preferred seats, they should be given to guests and especially to older people. On a date a girl should always sit on the boy's right, whether in the front or back seat, unless she is doing the driving. Ordinarily he should open the car door for her and, if driving, close it after her before going around to the driver's side. When city traffic makes this a dangerous practice, the girl should suggest that he enter first, from the curb side. Upon reaching their destination, he should ordinarily get out first and go around to open her door. Again, traffic conditions may prevent this; if so, the boy should reach in front of the girl to open the door or let her open it herself and then follow her out by sliding across the seat. If it is raining when they are ready to go home, he should get the car and pick her up in front of the building.

As a car owner (or family-car driver), it is up to you to keep the inside of your automobile neat and clean and the outside as presentable as weather conditions permit.

Certain safety and courtesy rules have been made for the good of the public. When you are at the wheel, you should observe these rules carefully. For safe driving you should keep to the right with your eyes on the road, your hands on the wheel, and your wits about you. Always signal when you are about to turn or stop; obey all road signs and police and traffic signals; stop at railroad crossings; slow up on curves and when you are going down steep hills; do not pass cars on curves or hills. It is juvenile—and dangerous—to crowd or race another car or to feel that you must pass a car just because it is in front of you. Safety requires you to drive more slowly when the weather is bad; and courtesy requires that you avoid splashing people who are standing on curbs or crossing streets. It is, of course, imperative that you stop at once if you are involved in an accident. When other people have accidents, though, you should stay out of the way unless you can be of help.

Always take into consideration the possibility of poor driving on the part of others. When another driver does make a mistake, remember to control your temper and remain courteous. The same goes for your treatment of jaywalking pedestrians. You should use your horn only when necessary and then as a warning signal—not as an addition to the confusion of traffic tie-ups or just for the sake of making noise.

Riding Along

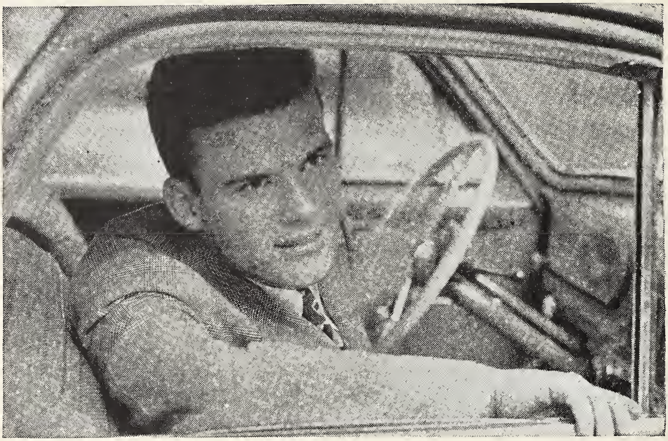
As a passenger in another person's car, you have certain courtesies to observe. Before you roll a window up or down, ask, "Do you mind?" so that you will make no one uncomfortable; after using the driving mirror, return it to the angle at which you found it; if you smoke, ask permission before lighting a cigarette; never ask the driver to stop here and there so that you can deliver packages or do errands; when you have finished using the automobile robe, fold it neatly.

Of course, you won't leave peanut shells, popcorn, potato chips, cigarette stubs, ashes, gum wrappers, or other such remnants in the car if you want to be invited again. Don't throw things out the window, either. Nobody likes to drive along roads that are cluttered by refuse. In most places it is against the law to throw things from a car window; besides creating a driving hazard, it costs communities tremendous sums for clearance.

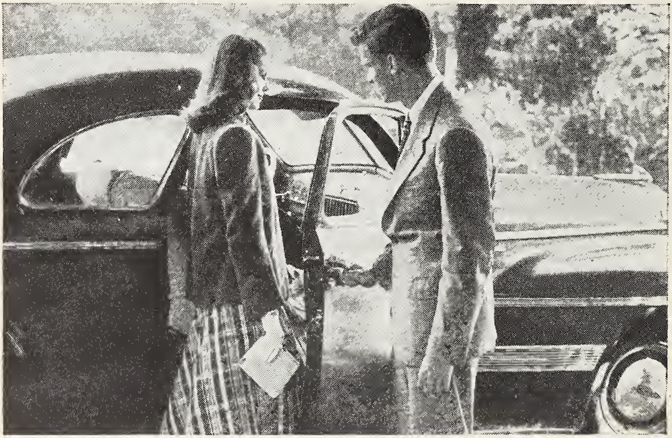
Shopping Sense

When you go shopping, you must wait your turn for service; besides, the people ahead of you are probably in a hurry, too. Flagging down salesclerks, interrupting them when they

IF YOU HAVE A CAR . . .

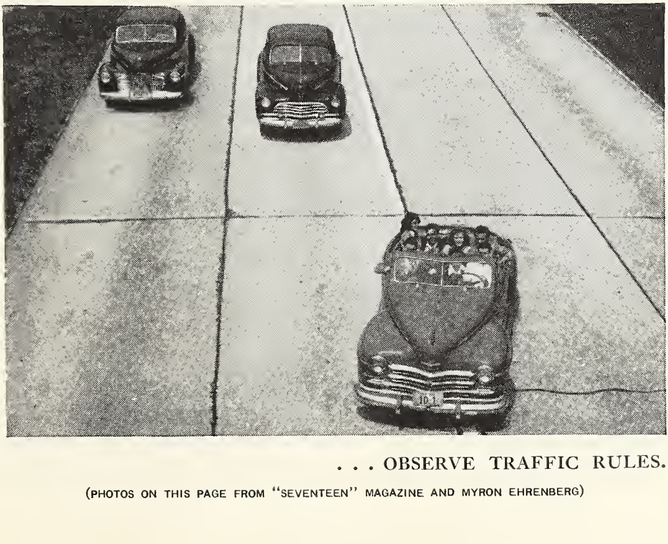


. . . DON'T SIT AT THE CURB AND HONK . . .



. . . ALWAYS OPEN THE DOOR FOR HER . . .

. . . AVOID OVERCROWDING . . .



. . . OBSERVE TRAFFIC RULES.

(PHOTOS ON THIS PAGE FROM "SEVENTEEN" MAGAZINE AND MYRON EHRENBERG) are busy with someone else, or maneuvering yourself ahead of others marks you as being selfish.

You should accord salesclerks the same courtesy that you give other people. Since they are not responsible for store rules, prices, or the quality of goods, it's absurd to complain to them about such matters; on the other hand, it's just as absurd to let persistent salespeople talk you into buying against your better judgment. If a clerk is discourteous to you, do not retaliate with the same attitude. Try to remember that his job is a very trying one. Besides, being able to remain calm, courteous, and kind in such a situation is one of the tests of good breeding. If you feel a matter of dispute to be so serious that you cannot overlook it, take it up with the management in a cool-headed, fair manner.

Merchandise should be fingered or handled only when you actually need to examine it. Then, of course, you should be careful not to soil it. Try to be sure that an article is what you want before you buy it; if you do have to return it, take it back promptly and in the same condition as when you bought it.

Be careful not to block aisles or delay clerks by waylaying friends for long talks. Show your good manners by not letting doors swing in other customers' faces. When you are opening a swinging door for another person, either pass through and then hold it open or try to hold it open with an arm outstretched from behind.

"Going Up?"

The people on an elevator should be given an opportunity to leave before you try to enter. Then, to facilitate traffic, you should step to the rear or as far back on one side as possible. Give the number of your floor and add, "please." It is more discreet not to talk with your companions; if you do make a comment, keep your voice low. You must make room for those who want to leave before you do, so step out to let them through if you are in the front of a crowded elevator. If the situation is reversed, say, "Out, please," to anyone obstructing your way.

When a boy and a girl are together, she should precede him into an elevator. If the elevator is not too crowded, he should stand back and let her precede him again when they reach their floor. However, he may leave first if necessary and stand aside just outside the elevator to wait for her. Although convention no longer requires a man to remove his hat in an office elevator, women still notice and appreciate this courtesy.

The Corner Drugstore

Whether you go to the corner drugstore with the crowd, by yourself, or with a date, and whether you go for a coke or for lunch, your table manners should be just as perfect as they would be at a class banquet. Sit up straight with your elbows at your sides, talk quietly, and don't indulge in slipshod, juvenile tricks that display only your inability to carry on a good conversation.

Under no circumstances should you comb your hair over the table or counter, mark the table tops, or put gum under the counters and chairs. Neither should you read magazines on the rack unless you intend to buy them. As for petty thievery or souvenir-collecting—there is nothing clever about lifting an occasional candy bar or an ash tray. It is just plain stealing.

On the Seventh Day

A part of the going-to-church ritual is to enter a church quietly and reverently, in time for the beginning of a service. Boys should remove their hats as they enter the door and may, if they wish, remove their topcoats in the vestibule. If circumstances force you to be late, you may be requested to wait in the vestibule for a break in the service before entering the church proper. Then be seated as unobtrusively as possible.

Every person present should pay close attention to the entire service. No one should whisper, giggle, chew gum, read anything not a part of the service, write notes, stare at people, or applaud. Such behavior is not only disrespectful but inexcusable.

When a boy and a girl go to church together, the boy finds the hymns and reading selections for both; each should contribute to the offering. You may nod and smile at friends at the close of the church service if you wish, but you should not call out noisy greetings. You should leave as you entered, quietly and reverently.

Your attitude toward other religions and other churches should be a generous one. You may join in the worship if you attend another church not your own, but you should take communion only if invited to do so. When you are visiting a church of which the ritual is unfamiliar, it is not necessary for you to participate in the service. It *is* necessary, however, that your attitude be one of respect for those about you.

FILMSTRIP: The filmstrip "Stepping Out" was prepared to correlate with this chapter.

RATE YOURSELF

On Conduct in Public

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. If you want to talk with someone walking a block ahead of you, you should (*a*) whistle to get his attention, (*b*) run and catch up with him, (*c*) wait and see him later.
2. A girl who is whistled at while walking along the street should (*a*) pretend she hasn't heard, (*b*) smilingly acknowledge the attention, (*c*) give the boy a disgusted look.
3. When a boy walking with a girl is on the wrong side, the girl should (*a*) ignore his mistake and stay on the wrong side, (*b*) tell him about it, (*c*) get around to the inside as soon as she has a chance.
4. When the American flag goes by, a boy should (*a*) remove his hat, (*b*) lift his hat, (*c*) do nothing.
5. Entering a public vehicle, a girl should (*a*) precede her escort, (*b*) follow her escort, (*c*) get on side by side with him.

10. *Social Affairs—But Everything Doesn't Go*

As you move into adulthood, you will probably be attending more and more different types of social functions. Not only must you know what is expected of you at these various affairs but also how to carry out these obligations with confidence and with ease. Once you become familiar with the obligations that are incurred by guest and host, you need opportunities in which to fulfill them. There are no substitutes for facts and for actual experience.

Introductory Remarks

The skillful introduction presents two or more persons to each other in such a way as to put them on a friendly, comfortable basis. Learning to make introductions easily and correctly is a part of growing up. It becomes your responsibility to introduce people who particularly want to meet each other; people within a group who are not already acquainted; newcomers in your community, school, or place of work to those with whom they are to associate. Introductions should not be made, however, if making them is inconvenient, unnecessary, or awkward—especially in church, on the street, at movies, and in restaurants.

At large parties a guest should be introduced to small groups at a time; meeting too many people all at once is more confusing than helpful. If no one offers to introduce you to a stranger within your group, you may ask for an introduction or simply include the person in your conversation. A guest of honor should be presented to everyone during the early part of a party.

If a dinner party is large, you may find yourself seated beside someone whom you do not know; in that case, you should introduce yourself by saying, "I don't believe I've met you. I'm Gretchen Wilcox." The other person should respond with "How do you do? I'm Carolyn Collins." At small dinner parties, luncheons, and house parties, the hostess should see that each guest meets all the other guests.

Should you want to introduce a girl and a man who are in different parts of the room, you must take the man to the girl; never ask her to go to him. When you are to introduce a person whose name you cannot recall, simply say, "I'm sorry, I'll have to ask your name." It sometimes happens that a friend introduces you to a person whom you have already met. You should mention the previous introduction if this person seems to remember you; if not, it is more courteous to ignore the former introduction.

"May I Present . . ."

When you know that two people are unacquainted, your formal introduction is "Miss Wright, may I present (introduce) Mr. Richey?" Less formally, you might say, "Miss Wright, this is Mr. Richey." It is also correct simply to say their names, "Miss Wright, Mr. Richey," with your voice rising on the first name and falling on the second. When you are not certain whether two people know each other, the situation is covered more intelligently with such a query as "Mrs. Rhodes, have you met Miss Scholtz?" or "Mrs. Rhodes, you know Miss Scholtz, don't you?" Don't introduce a person as "my friend." It implies that the other is not.

The person to whom you present another is the one whose name should be said first. The following list will cover nearly all situations. You will note that in most of these introductions the names of girls, women, older people, and distinguished persons are mentioned first. After you have studied these items, put them into practice at every opportunity. It takes experience to make an introduction correctly and easily.

Adult of Either Sex, this is *Child.*
"Mr. Garrison, this is Betty Butler."

Girl, this is *Boy* (*Man*).
"Helen Blair, this is Bob Loft (Mr. Mills)."

Woman, this is *Girl* (*Boy*, *Man*).
"Mrs. Holmes, this is Helen Blair (Bob Loft, Mr. Mills)."

Married Woman, this is *Unmarried Woman Near Same Age.*
"Mrs. Duffy, this is Miss Adams."

Older Unmarried Woman, this is *Young Married Woman.*
"Miss Evans, this is Mrs. Caughey."

Mother, this is *Friend.*
"Mother, this is Christopher Preston (Margo Hancock)."

Father, this is *Boy* (*Man*, *Child*).
"Father, this is Neil Jensen (Mr. Ward, Mary Crawford)."

Woman (*Girl*), this is *Father.*
"Mrs. Galvin (Anita Prose), this is my father."

Woman Teacher at School, this is *Mother* (*Father*).
"Miss Anderson, this is my mother (my father)."

Clergyman, this is *Anybody except Higher Ranking Clergyman.*

"Mr. Leedy, this is Mr. Kennedy."

Hostess, this is *Guest.*

"Rita Parmenter, this is Sue Duncan."

Guest of Honor, this is *Guest.*

"Judge Riddell, this is Anne Hughes."

Small Group of Women (or Women and Men), this is *Individual Man.*

"Mrs. McDonald, Mrs. Stevens, Mrs. Baxter, this is Mr. Bell."

Individual Woman, these are *Individuals in Small Group.*

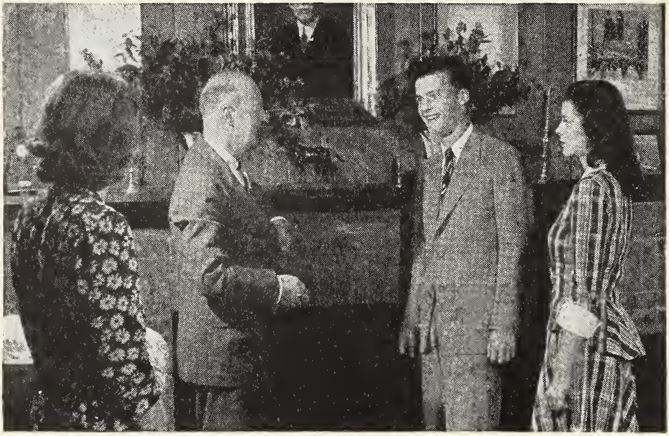
"Mrs. Hillery, this is Mrs. Davison, Mrs. Carey, and Mr. Lawson."

A doctor, a dentist, or a minister with a doctor of divinity degree should be introduced as "Doctor"; a bishop as "Bishop"; a priest as "Father"; other clergymen as "Mr."; a judge as "Judge"; and a mayor as "His Honor, Mayor ——." The term "in-law" should be avoided. Say, "my brother's wife" rather than "my sister-in-law." If your sister has married or your mother remarried, her last name must be given in an introduction unless it is already known to the other person—for example, "Mother, this is Jack Winget. My mother, Mrs. Myers, Jack."

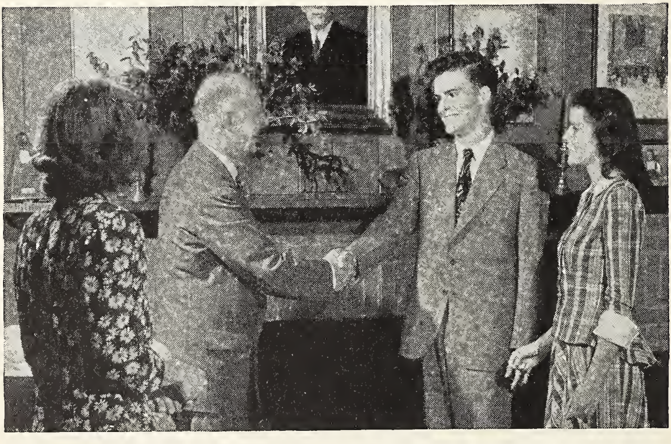
"How Do You Do?"

The person to whom another is presented must be the first to acknowledge the introduction. "How do you do?" is always correct. It's a courteous touch to repeat the person's name: "How do you do, Mr. Hart?" If you can say it sin-

FOLLOW THE RULES WHEN YOU . . .



. . . MAKE INTRODUCTIONS . . .



. . . AND ACKNOWLEDGE INTRODUCTIONS.

cerely, you might add, "I'm glad to know you" or "I've heard a great deal about you."

A girl or a woman may, if she wishes, offer to shake hands with a boy or a man; likewise, an older woman may or may not offer to shake hands with a younger one. However, girls and women should always shake hands with anyone who inadvertently offers a hand. Men always shake hands with each other when introduced. Your handshake should be brief but never limp. Although violent shaking and exaggerated motions are out of order, you should try to put a feeling of strength, firmness, and warmth into your handshake. A girl never removes her glove to shake hands with anyone. A man removes his street glove if a woman offers to shake hands; he should also take it off to shake hands with another man who is ungloved. However, he should leave the glove on if removing it would cause an awkward pause, in which case he need not apologize.

Girls should rise for introductions to older women, distinguished persons, and guests of honor. Men, boys, and hostesses should rise for all introductions.

The person making an introduction should suggest a topic of conversation by giving a clue to at least one person's identity or interests. You might say, for instance, "Mrs. Green, this is Mr. Jones." Then, after their acknowledgment of the introduction, "Mr. Jones is from Philadelphia and has just become our next-door neighbor." Or, "Helen Farrell, this is Pat Browning." And, after a moment, "Pat has quite a record collection, too." Then these people will not have to be weatherbound in their conversation, for you will have started them off on a subject of mutual interest.

After you have chatted with a person to whom you have been introduced, don't leave him abruptly. Ease off with such a cordial leave-taking as "I've enjoyed meeting you" or "I hope to see you again." If the other person makes such a remark first, you may respond with "Thank you," "Thank you —I'm glad to have met you," or "Thank you. I hope I see you again."

Social Calls

Courtesy requires that you call on people at times convenient for them. Of course that eliminates early morning, late evening, and near mealtime. An unexpected call should be shorter than a prearranged one and should be even more brief if you see that your host or hostess is busy.

Remain standing until you are asked to sit down. If your hostess was not the one to greet you at the door, you should rise when she enters the room. Don't shake hands with her, though, unless she extends her hand first.

When there are several callers, the person who arrived first generally should leave first. But you cannot depend upon this, for the person who arrived first may be staying on for the next meal or to go somewhere with your hostess.

When you are ready to leave, it is more polite to rise while you yourself are talking or just after you have made a remark than to make the move while your hostess is speaking. Then don't linger—say good-by and leave at once.

When your own doorbell rings, you should answer it graciously, not by flinging the door wide open or by peering through a crack. Callers are greeted with "How do you do?" or "Hello," depending upon their age, status, and how well you know them. To an acquaintance you will probably say, "Will you come in?" and to a friend, "Come in!" Always ask a caller if you may take his or her wraps, and then put them away carefully. As you indicate a chair, you should say, "Will you sit down?" rather than the abrupt "Have a seat" or "Sit down." If other people are present, you should of course make any introductions that may be necessary.

If you are busy with some task or are listening to the radio when a caller arrives, you will have to use your judgment as to whether to continue what you are doing. If the caller is a close friend who drops in frequently, you might finish your work or listen to the program with your friend if he enjoys it. Should you be talking on the telephone, though, you must bring your telephone conversation to a close as soon as possible.

When several friends drop in for an impromptu get-together and the occasion calls for food, you should obtain your mother's permission before raiding the refrigerator. Better still, have some food partially ready if you expect the crowd.

If your mother is not at home when a friend of hers comes to call, the gracious gesture is to say, "I'm sorry, but Mother is not here. Will you come in anyway?" If the invitation is accepted, ask the caller to sit down; talk with her; tell her how sorry your mother will be to have missed seeing her; and, as she leaves, tell her how much you have enjoyed the visit. When your parents are entertaining at home, you should go in and speak to the guests. You may sit down and talk with them for a few minutes if you have time and are not interrupting their conversation. Remember to excuse yourself when you leave.

You Give a Party

It takes practice to become a successful host or hostess, but entertaining is an excellent way in which to develop your poise. So start where you are and with what you have; don't try to outdo yourself or anyone else and don't apologize. Invite only people who you think will be congenial. Don't try to pay off all your social debts at one party. It is much better to have several parties for groups of friends who really "click."

Invitations should be extended at least several days in advance. You need not send written invitations unless the gathering is to be large and the affair rather formal. For the usual getting-the-crowd-together type of party, it is quite all right to invite people by telephone.

When you are planning to have both boys and girls, you may ask all the guests yourself and have the boys come stag. Or a boy who is giving a party may just ask the boys and tell them to bring dates; likewise, a girl may invite only the girls and let them choose their own escorts.

In planning a party, select a theme and carry it through. For example, you might arrange a pirate party centered around a treasure hunt. But don't carry this theme to artificial lengths that prevent your guests from enjoying themselves. Try something new only with a crowd you know to be receptive. Although you should schedule every activity in advance, make your plans flexible and subject to change at a moment's notice. Don't insist that your guests play or do something that you see doesn't appeal to them.

You should dress simply, saving more elaborate clothes for the times when you will be a guest. Your mother should (and your father may) be in the living room to help welcome the guests and make them feel at home. You will probably meet your guests at the door yourself; if so, greet them in a friendly, informal fashion, shaking hands if you wish. If you have a guest of honor, he should have arrived early enough to receive the other guests with you. Then the girls should be directed to a room where they may leave their wraps and freshen up a bit; it's thoughtful to have face tissues, pins, needles, and thread on hand. There should be another room or a place in the hall for the boys' things. The bathroom should contain clean guest towels, soap, and toilet paper. If the party is large and you are not answering the door yourself, you must at least remain near by during the early part of the party so that your guests will not have to hunt for you.

When they return from leaving their wraps, they should be introduced to those whom they do not know. Seating arrangements can make or break a party, so place your chairs in small groups that encourage conversation rather than line them up along the wall. If the party is not to last long and if your guests don't know each other well, encourage them to move about and get acquainted by eliminating all but a few chairs.

Every guest deserves your most courteous treatment, and you must distribute your attention evenly. Each person should have someone to talk to or something to do at all times so that no one will be stranded. As host or hostess you must see that your guests are all having a good time without making them aware of your efforts.

Refreshing Refreshments

What to serve in the way of party food need not be a problem. Plan something that is rather special and yet simple enough for you yourself to prepare. You will want to decide upon food that can be prepared mostly in advance.

In summer you might serve such cooling foods as fruit juice and pretzels; lemonade and cookies; watermelon wedges; ice cream and a tray of crushed fruits, whipped cream, and chocolate or butterscotch sauce for each guest to make his own sundae.

During the fall and winter months try refreshments that are more energy-producing: ham sandwiches and milk; cheese sandwiches and cider; popcorn and apples; pumpkin pie and cider; hamburgers and soft drinks; hot chocolate and cookies.

The End of a Perfect Party

When the party has drawn to a close, you should station yourself near the door with your mother and the guest of honor so that your guests can find you easily when they want to say good-by. The pleasant comments of your guests as they take their leave should be accepted gracefully—say, "Thank you," or "I'm glad you had a good time," and then add something to the effect that you enjoyed having them. Don't embarrass your guests by apologizing for mishaps that were beyond your control.

The departure of your last guest does not end your role as host. You still have certain responsibilities. No good host ever leaves a disarranged living room or a disorderly kitchen for someone else to take care of. Those dirty dishes are still a part of the party.

You Go to a Party

An invitation to an informal party should be answered by telephone or informal note whether you are requested to do so or not. When you accept the invitation, you obligate yourself to arrive on time at the party, dressed carefully, in a cheerful mood, and ready to participate and cooperate in the entertainment planned for you.

You will want to greet your hostess, her parents, and any guest of honor before you join the others. If it is a fairly large gathering, you will be able to enter more gracefully and with more poise if you stand quietly in the doorway until you have located these people. If the room is full of strangers, summon your confidence, walk slowly and with good posture, and look as if you're happy to be there. You have nothing to fear; you are all just people together. If the room is full of friends, you will naturally enter more quickly and freely.

When you are ready to sit down, you don't have to take the first chair you see; you may be able to find one near a friend or people you know. A girl need not relinquish her place except to an older woman, but a boy should offer his to a girl, a woman, or an older man. A girl who is offered a chair should take it with a smile and a "Thank you" rather than reject it ungraciously with "Oh, you keep it."

The guest who will be invited again is the one who contributes his share to the fun. He is gay without being rowdy; he falls in with his hostess' suggestions; he lends a hand whenever he sees that help is needed; and he is both interested and interesting. If you are asked to do one of your specialities—to play, to sing, to read palms, to do card tricks—you should comply without much coaxing. You should be able to do nothing gracefully, too. That is one of the real tests of true poise. However, the time to do nothing gracefully is not when the party shows signs of collapsing. Then you are as responsible as anyone to help get it going again. Another indication of poise is your attitude toward the home in which you are a guest. You should not be awed by a standard of living that is higher than your own nor contemptuous of one that is lower.

You should leave the party at the hour your hostess has set as closing time. If she has said nothing about this, be alert to catch any cues that she may give to bring the party to an end. On the other hand, you should avoid giving an impression of being bored or eager to get away, perhaps by looking at your watch conspicuously or repeatedly. You are being more considerate toward your hostess if you leave while with a group rather than when you're alone and possibly not enjoying yourself. Always say good-by to the host or hostess and to the guest of honor. Also say some word of appreciation to your hostess' mother. Say good-by to other guests who are near. Then leave at once.

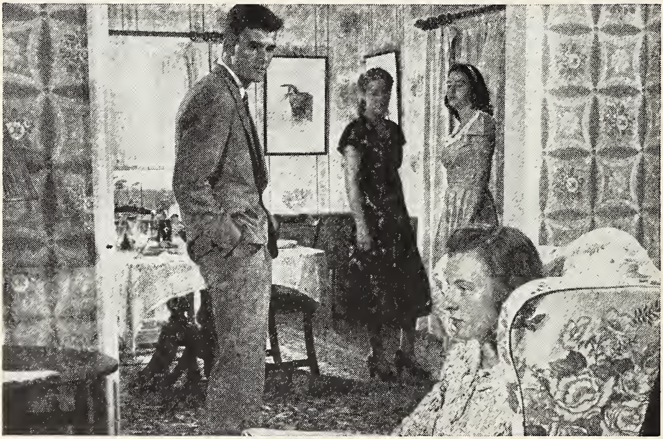
If the party has been a mixed affair and the boys have come stag, each boy should consider it his responsibility to take one of the girls home.

Teatime

Each type of party has its own reason for being and its own particular problems of etiquette. Teas, receptions, and garden parties, for instance, are usually given in honor of some person

IF YOU ARE THE HOST . . .

. . . BE SURE PEOPLE KNOW EACH OTHER . . .



. . . ARRANGE ENTERTAINMENT FOR YOUR GUESTS.

IF YOU ARE A GUEST . . .

. . . ARRIVE ON TIME . . .

. . . DON'T LINGER AS YOU LEAVE.

or event or for the benefit of a charity. The general procedure for these affairs is the same, although teas are usually limited to the afternoon, receptions may be held in the afternoon or evening, and garden parties, as you might expect, always take place outdoors.

You may go to a tea at any time during the hours specified on your invitation up to and not later than twenty minutes before the close. Girls should wear street-length afternoon dresses, with hats and gloves unless the party is very small and informal. Hats should be kept on, but one or both gloves should be removed when refreshments are served. Guests who pour should remove their gloves but wear their hats; hostesses and their assistants should wear neither gloves nor hats. Boys should always wear suits to a tea. Under no conditions would sport clothes be appropriate.

Your hostess or an assistant hostess will greet you at the door, offer her hand if she wishes, and tell you where to leave your wraps. Then you may move from group to group. When you are ready to be served, you should go over to the table unless the refreshments are being brought to the guests. If the person who is pouring asks, "How do you like your tea?" tell her whether with lemon or cream. She will probably offer to help you to some sugar; tell her the amount you prefer. You will help yourself, of course, to the cookies or cake or sandwiches. You may stand, sit down, or go to the nearest table and make yourself comfortable while you eat. Whether you stand or sit, your tea napkin should be completely unfolded and kept on your lap or under the plate you are holding.

At a large tea you are not to stay the full length of time. Usually twenty to thirty minutes is long enough unless a temporary lull in arrivals makes it kinder to stay. When a girl goes to a tea with a boy, she is the one to suggest leaving. Then you should get your wraps, tell your hostess that you have enjoyed the affair, and leave as soon as you have said good-by.

That Receiving Line

When you attend any affair at which there is a receiving line, you should greet its members as soon as you have removed your wraps. Your hostess will be first in line and will present you to the guest of honor on her right, who will, in turn, present you to the person on her right, and so forth. You should shake hands firmly with each person and acknowledge an introduction with "How do you do?" But don't hold up the line by chatting. If you are unacquainted with the person at the head of the line and there is no one to present your name, you will have to introduce yourself. If such a situation confronts a couple, the boy should introduce himself first and then the girl with him.

Buffet Style or Banquet-served

At buffet suppers you are to help yourself from the food, dishes, silver, and napkins arranged on the table. The coffee cups and saucers are often at one end, the main hot dishes at the other, the salad bowl and breads at the side, and the plates and napkins at the corners with the knives, forks, and spoons near by. However, placements do differ according to hostesses, so you will have to be observant. After you have served yourself, you may sit wherever you wish. You may return for a second helping, too, once the other guests have all served themselves.

Banquets are usually quite large and in honor of some important occasion or person or to promote a charity or cause. There are toasts and speeches, and you can be fairly certain that the food will not be too good or the portions very large. The "speakers' table" is reserved for the sponsors, guests of honor, and other special people. One sits there by invitation only. After the people at the speakers' table have begun to eat, you need wait only for those beside you and across from you to be served. Then you, too, may start to eat.

It's in the Cards

Card games are frequently the pastime at a party. If you participate, you should play well—but not *too* seriously. If games are to fulfill their purpose as a form of social recreation involving a matching of wits and a friendly rivalry, they must be played in fun, not grimly, and with fairness and courtesy. Whenever anyone becomes too eager to win or too disappointed over losing, the whole purpose of the game is defeated.

To be popular as a card player, you must avoid complaining about poor cards, reproaching or advising your partner, arguing with your opponents about the rules of the game, losing your temper, disturbing others with constant explanations or incessant talk, and being overly slow. Don't annoy your companions with such mannerisms as flourishing or snapping your cards, drumming on the table, moistening your fingers with your tongue so that you can handle the cards more easily, humming, or whistling. Girls should keep their compacts, handkerchiefs, and purses off the card table. When the game is over, don't tell anyone how he might have improved his playing or why his plays were poor; don't boast about your own clever plays. Be a good sport—win or lose.

FILMSTRIP: The filmstrip "Stepping Out" was prepared to correlate with this chapter.

RATE YOURSELF

On Social Affairs

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. All introductions may be acknowledged correctly with (*a*) "Pleased to meet you," (*b*) "Hello," (*c*) "How do you do?"
2. If a man inadvertently offers his hand to a girl during an introduction, she should (*a*) shake hands, (*b*) pretend she doesn't see his hand.
3. To be a successful host or hostess, you must (*a*) plan in advance for the event, (*b*) have lots of money, (*c*) be born with the gift of entertaining.
4. When you're invited to a party, you go (*a*) solely to be entertained, (*b*) partly to help make the evening a success, (*c*) mainly to see a particular person.
5. Self-service is the rule at (*a*) banquets, (*b*) buffet suppers, (*c*) speakers' tables.

11. *Dates and Dances—The Highlights of Youth*

Of course you make an effort to put your best self forward when you are on a date. You know how important it is to get along smoothly with people of the opposite sex. But to be poised, you must also have at your finger tips specific information about date etiquette. Such knowledge will give you confidence in your ability to do the right thing and will enable your date to be proud of you.

Off to the Dance

About ten days ahead of the occasion is a good time for a boy to ask a girl to go to a dance. Then she won't have to rush her preparations. He may invite her by telephone or in person. If she accepts, he should tell her the type of dance it is to be and, if possible, mention the names of some of her friends who are going. A girl may ask a boy to go to her club affair or to a friend's party whether she has ever had a date with him or not, provided she has known him in school or has been introduced to him. But she should not ask the same boy to a second party unless he has asked her for a date in the meantime.

A sports dance calls for casual or school clothes; an informal dance, for more dressy clothes—suits and afternoon dresses.

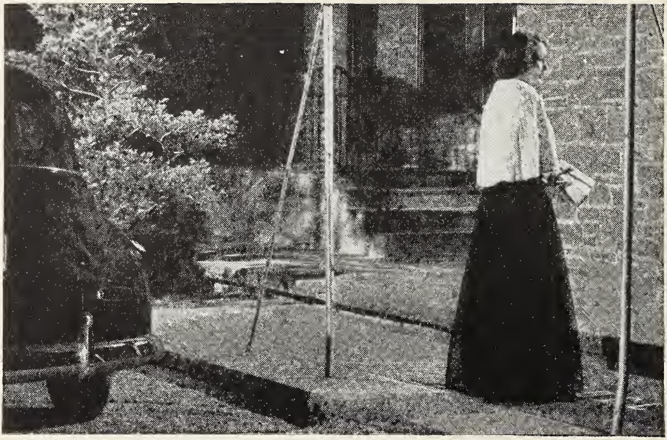
To a spring prom, a dress-up affair, girls should wear formals; boys should wear their spring suits, light trousers with dark sack coats, tuxedo trousers with white dinner coats or mess jackets, or tuxedos themselves. At no dance should a boy dance coatless. When it is too warm to dance in a coat, it is too warm to dance.

For dances to which the girls wear formals, boys usually send flowers to their dates. A thoughtful boy will ask his date's mother, her best friend, or the girl herself what color dress she is going to wear before he orders her flowers. Then his florist will be able to help him choose flowers that will be really effective. Some boys like to give the flowers to the girl when they call for her. Others prefer to have them delivered a short time before so that she will have time in which to adjust them. She should know by the size, arrangement, and color of the flowers whether to wear them on her shoulder, at her neckline, in her hair, or on her wrist. If on her shoulder, the flowers should be arranged with their stems down, the way they grow. Although ordinarily corsages belong on the left shoulder, at dances they should be worn on the right, where they are less likely to be crushed. If a girl wishes to wear her flowers on her evening wrap or carry them in their box until she reaches the dance, she may do so, transferring them to her dress in the powder room. Needless to say, she should thank her escort for them during the early part of the evening.

Boys often wear a boutonniere, a white one on a dark suit or a maroon-colored one on a light suit. If this is delivered with the girl's corsage, she should give it to her date before they leave her house.

On his arrival at a girl's house, a boy should ask for her unless she opens the door herself. His time of arrival should have been planned to give him a few minutes to talk with her parents before leaving for the dance. Parents appreciate such thoughtfulness from their daughter's escort.

THE NIGHT OF THE FORMAL PROM . . .



. . . LET HER OUT AT THE DOOR . . .

. . . GO DOWN THE RECEIVING LINE TOGETHER . . .

. . . THANK HER FOR THE DANCE . . .

. . . TELL HIM WHAT A GOOD TIME YOU'VE HAD.

If they drive to the dance, the boy should leave the girl at the door before parking his car; this is her opportunity to go directly to the dressing room to remove her wraps unless the dance is being held in a hotel or other public place. If this is the case, the girl will wait in the lobby until her date returns, and he will probably check their wraps together unless there are separate checking rooms for men and women.

After the boy has parked the car and rid himself of his topcoat and hat, he should wait for his date where she can see him as she emerges from the dressing room. Then they must greet the hostess or chaperones. If there is a receiving line, they should go down the line together. After that they are free to enjoy themselves.

Strike Up the Band!

Taking a girl to a dance involves certain responsibilities. These generally consist of saving the first and last dances and the one following the intermission for her; consulting her before trading dances; seeing that she has a partner for each dance and is never stranded between dances; and staying with her during the intermission and at refreshment time. At a private party a boy is expected to dance at least once with his hostess and with the guest of honor. At a club or school dance he should ask one or two of the chaperones to dance. If they do not dance, he and his date might sit one out talking with them or bringing them some refreshments. At *any* dance a boy is supposed to dance with any girl to whom he is introduced if she is free at the time and if he does not already have the dance promised.

A boy may ask for a dance by saying, "May I have this dance?" "Will you dance this with me?" "Dance with me?" "Shall we dance?" or simply, "Dance?" But no girl wants to be asked, "Have you this dance?" "Is this dance taken?" or

"Do you want to dance?" Such an approach puts her in an embarrassing position. A girl's reply may be, "Yes, you may," "Yes, I'd like to," or "I'm sorry, but this one's taken." If a boy would like to dance with a girl who is sitting with her date, it is quite all right for him to ask her. He need not ask the other boy's permission.

When a girl is tired or for some other reason does not care to dance, she may ask, "Would you mind sitting this one out?" The polite thing for the boy to do is to agree to the suggestion without protest. To a boy who seems to object, though, her most tactful rejoinder would be, "Oh, it really doesn't matter. Let's dance."

Perhaps a girl does not care to dance with a certain boy at all. She may refuse his invitation with "I'd rather not dance this one." Such an answer prohibits her from dancing that number with anyone else, but she is free again the following dance to do as she pleases.

A girl may suggest while dancing that they stop for some punch or to rest, but it is considered rude for a boy to do so. No matter how poor a dancer she may be, he must somehow manage to remain on the floor until the music stops. Before a boy condemns a girl's dancing, however, he should remember that almost any girl can follow a really good dancer. It is the poor dancer who causes her trouble. But whether a misstep is his fault or hers, he is the one to apologize. Custom decrees that the boy take the blame for all mistakes on the dance floor.

Dance-floor Technique

To dance well, a boy must listen to the music and keep in rhythm, know a few basic steps, and have a strong lead. You should both strive for good posture. Hold yourself erect but relaxed; keep your arms light (by not letting them sag); and take steps that are light but sure.

There are certain actions that you will want to avoid and for good reasons. Smoking on a dance floor is not only rude but dangerous; chewing gum, humming, singing with the music, and dancing with your eyes closed are unattractive habits; monopolizing a section of the floor is selfish; doing fancy steps on crowded floors advertises your desire to show off; bouncing, jiggling, bizarre poses, strangle holds, and exaggerated motions make you conspicuous. Holding a girl too closely makes it difficult for her to follow well. She should try to pull away gently; if her partner doesn't take the hint, she might say, "I could dance better if you'd give me a little more room."

When her partner has thanked her for the dance at the end of a number, she should nod and smile or tell him, "I enjoyed it, too." Whether she leads the way off the floor or walks beside him on his right depends upon how crowded the floor is. But he should always take her back to her friends, her date, or a chaperone or find a chair for her; she should never be left in the middle of the floor or standing alone.

If a boy becomes badly stuck with a girl, he can often guide her to her escort or introduce her to someone. If neither is possible, he should keep on dancing with her or sit and talk with her. But whatever they may do, he will be rescued more quickly if they seem to be having a good time. Besides, she is probably much more unhappy about the situation than he, so he should help her make the best of it.

Closing Scene

After the boy and the girl that he brought to the party have had their last dance together, he should walk over toward the powder room with her. Then he should go quickly for his own things so that he can meet her as she comes out. In their "good nights" to the hostess or dance committee, they should remark on what a wonderful dance it was.

The girl won't go with her escort to get the car; she will wait at the door until he brings it around. Then they will probably go on for something to eat. At the close of the evening she should not thank her date in so many words for having taken her to the dance, but she *should* tell him how much she she has enjoyed it all.

By-passed?

According to Noah Webster, a wallflower is "a woman or man who remains by the wall as a spectator at a dance, either by choice or because not chosen as a partner." Nearly everyone has had the experience of being a wallflower at one time or another. But if you find yourself frequently in this situation, you should analyze yourself to discover why you are unpopular, and then do something about it.

Perhaps you need to concentrate on good grooming, the right kind of clothes, your manner of walking, talking, or laughing. Try to keep your voice low, your laughter quiet, and to limit your dance-time conversation to lively talk and bantering remarks. If you are a stranger, you might have a friend introduce you to people, and then make a special effort to be friendly.

Always do your best to look and act as if you are having a good time. Half the battle is won once you realize that many other girls and boys feel the same way and once you determine to have fun and help others do the same.

The girl who is a wallflower is, of course, at a disadvantage. Her attempts at remedying the situation must of necessity be more subtle than those of boys. However, she can be courageous enough to stay out where she can be seen. Sitting in corners, hiding behind other people, and fleeing to the powder room for protracted face-saving stays are practices unlikely to earn partners. Clinging to another girl or to a small group of girls in the same situation is not helpful, either; few boys have the courage to approach several girls and ask one of them to dance. So be friendly, look happy, talk to a number of people, and forget yourself. Soon you'll be dancing!

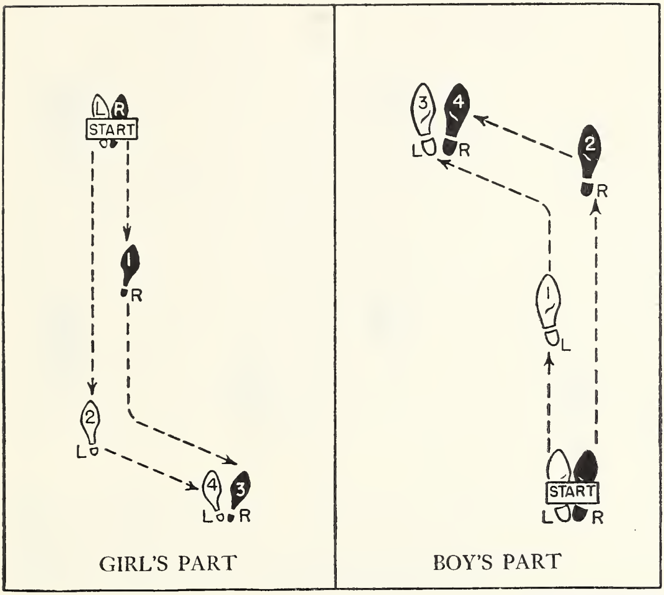
Three Steps to Good Dancing

No matter how attractive you may be, you'll have trouble finding partners unless you know how to dance. Yet it's amazing how many people go to dances knowing little or nothing about dancing. If you are one of these, learn a few fundamental steps and see how much fun they can be. Your sister, your brother, or some friend in the neighborhood will probably be glad to help. You can practice with the radio or records. If you have the opportunity, it might be a good idea to take a few professional lessons.

Meanwhile, here are a few very simple and fundamental steps to start you off. The directions tell you what the boy should do. The girl's part is exactly the opposite.

First, let's take a combination of the walk and the one-step (or side step): Start with your feet together. (1) Walk forward one step with left foot. (2) Walk forward one step with right foot. (3) Step to left on left foot. (4) Draw right foot up to left and place weight on right foot. To repeat the step, start with your left foot again. (See diagram on opposite page.)

The next is a combination of the walk and the two-step: (1) Starting with left foot, walk forward two steps. (2) Step with left foot directly to left; draw up right foot. (3) Step with left foot directly to left again, keeping weight on it and taking right foot slightly off the floor. (4) Walk forward two



GIRL'S PART

BOY'S PART

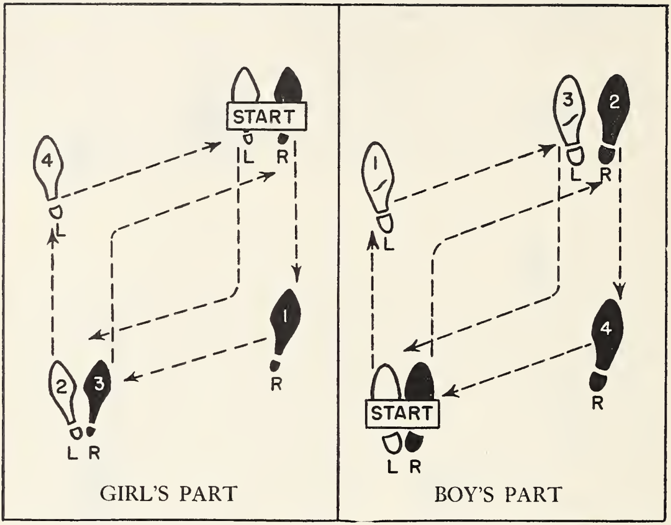
ARTHUR MURRAY STUDIOS

steps, beginning with right foot. (5) Step with right foot directly to right; draw up left foot. (6) Step with right foot directly to right again, keeping weight on it.

The box step is as follows: (1) Step directly forward with left foot. (2) Place right foot forward and to right of left foot. (3) Draw left foot up to right; shift weight to left. (4) Step directly backward with right foot. (5) Place left foot back and to left of right foot. (6) Draw right foot up to left; shift weight to right. (See diagram on page 182.)

These three steps—walk and one-step, walk and two-step, and box step—can be done separately or in various combinations, once or twice or over and over again. When you've

BOX STEP



ARTHUR MURRAY STUDIOS

practiced until you can do them without thinking, you'll be ready to learn more complicated steps.

Dates in the Making

A boy may ask a girl for a date by telephone, letter, telegraph, or in person, depending upon the circumstances. But circumstances seldom warrant a boy's calling a girl at seven-thirty in the evening for an eight o'clock date that same night. He should ask a reasonable length of time in advance.

When asking a girl for a date, a boy should also try to tell her what his plans are. He might say, "Would you like to go to a movie Saturday night?" or "May I come over tomorrow evening?" But no girl wants to be asked, "What are you doing

Saturday night?" or "Are you busy tomorrow night?" Girls don't like to be forced to admit that they don't have a date.

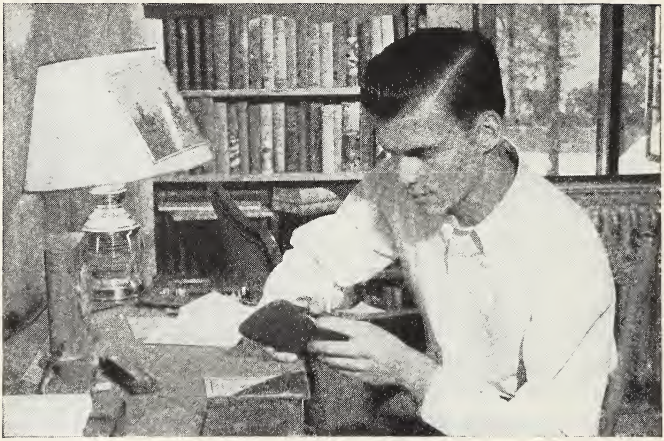
The girl should accept or regret on the spot with something to the effect of "Oh, that would be fun," or "I'm sorry, I've already made other plans." If she does have other plans and is really sorry, she will probably make some further explanation. But if she turns him down several times in succession with no particular explanation, a boy may be fairly sure that she doesn't care to date him. It's unfair for him to say, "If you can't see me Saturday, when can you?" or to start with one night and continue on through the week. If a boy telephones a girl when she is not at home, he may leave his number if he would like to have her call him back; otherwise, she should not telephone him when she learns of his call.

If you have made a date and cannot possibly keep it, you owe the other person a definite explanation. But never break one date to have another—that's unforgivable and quickly earns you the reputation of being too thoughtless and unreliable to be worth dating. If a girl has the unfortunate experience of being "stood up," she should avoid making an issue of it but be busy when that boy asks for another date.

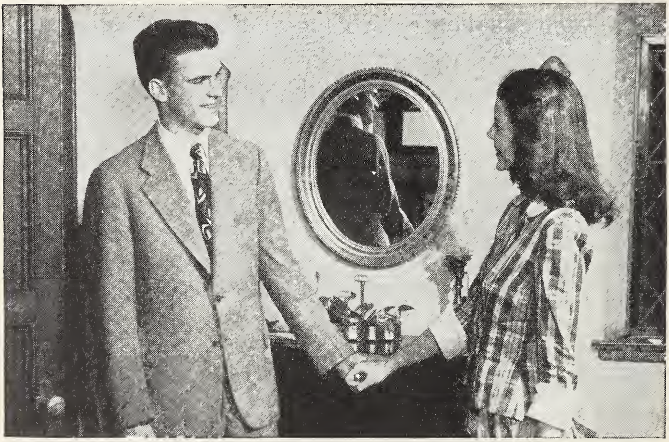
A Good Start

When a boy goes to see a girl, he shouldn't be early and he shouldn't be late. He should be on time. If he is a stranger to her family, she must be ready when he arrives so that she can answer the doorbell herself and make all necessary introductions. If he has already met her family, one of them may go to the door. In that case he would ask for her and carry on a conversation with members of the family until she appears. During that time—which shouldn't be longer than five minutes —he may inquire about the health and activities of the rest of the family or discuss some current topic of interest. When his

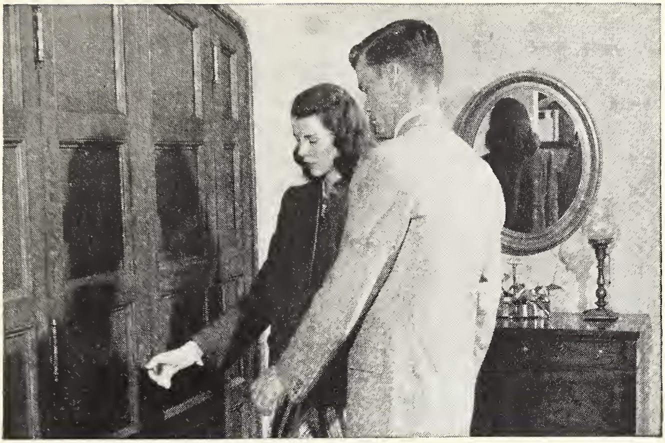
GOOD DATING TECHNIQUE INCLUDES . . .



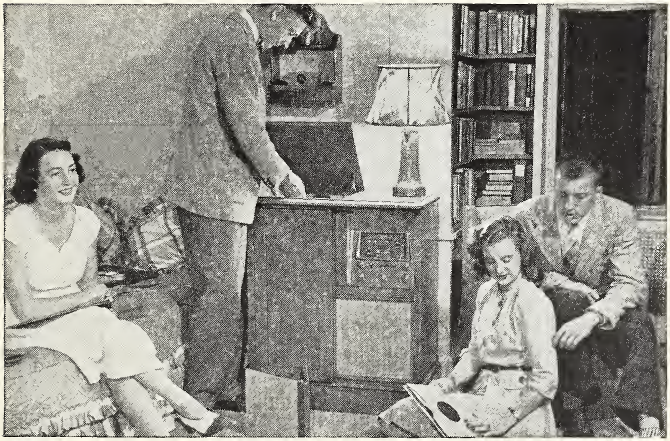
. . . CHECKING YOUR FINANCES IN ADVANCE . . .



. . . BEING READY WHEN HE CALLS . . .



. . . GIVING HIM A CHANCE TO BE COURTEOUS . . .



. . . ENTERTAINING AT HOME OCCASIONALLY.

date enters the room, he should rise and remain standing until she is seated. When they are ready to leave, he should help her with her coat before he puts on his own things.

There are times when it is considered all right for a girl and a boy to meet away from her home to start out on a date. If he works until nine in the evening, for example, it would probably be impossible for them to take in a show were he to call for her. By meeting downtown, they would have time to go to a movie. The meeting place must be suitable and not conspicuous. A drugstore is probably the most likely place to meet. However, dates starting away from home should not occur too often.

There are also times when a girl may furnish the family car if her parents approve and the boy pays all the necessary expenses. But if they do use her car, he should still call for her at her own home and return her there. If she wants to do the driving, that is her privilege. She may ask him to do it, though, if he is a licensed, careful driver and her parents don't object.

Data for Dates

Before a boy starts out on a date, he should decide how much money he is going to spend. Then it's up to him to suggest ideas for an evening's entertainment that he can afford. The girl, of course, makes the final decision.

Going to the movies is always a safe choice for a first date. However, you should not get into the habit of limiting all your dates to the movies. There are too many other places to go and too many other things to do. Sports can be fun whether you participate or watch. Go to football, basketball, baseball, and hockey games; watch tennis, golf, boxing, and polo matches; take long hikes in the country or go fishing together; swim, bowl, play tennis or badminton; go ice or roller skating; take dancing lessons together. For those special dates on which you can spend more money, plays, concerts, ice-skating shows, ballet, and opera are sometimes possibilities.

It isn't necessary to go somewhere on every date. Stay at the girl's home sometimes. Listen to records or to the radio; try out new songs on the piano; play Ping-pong, table croquet, chess, checkers, anagrams, double solitaire, gin rummy; try some miniature archery; study palmistry or bridge together; or learn some parlor tricks and stunts that you can do later at parties. You can always make candy, pop corn, or toast marshmallows while you talk—or just talk.

Don't be the third person that makes a crowd on dates if you can avoid it. When a friend of the girl is the extra person, the boy should be the one to suggest what to do and where to go, because he will have to pay expenses for the three of you. A more satisfactory solution would be to invite a fourth person and make it a double date.

Double dates can be fun, particularly if both couples like the same sort of entertainment. It sometimes happens, though, that the other two want to do something or go somewhere that does not meet with your own date's approval. When that occurs, you should not urge her (or him) to give in. If a compromise cannot be reached that is satisfactory to all, each couple should go its own way.

When you double-date or go out with several couples, you must be even more careful and considerate than when you are just a twosome. Although your primary responsibility is always to your own date, you have obligations toward everyone in the crowd.

As a member of a group you should not confine your attention to the person you came with. Nor should you and your date leave the others for any prolonged period of time. Otherwise the crowd will soon rightly conclude that you're not interested in them, and you'll find yourselves missing a lot of fun.

However, you must never let your date feel that you find someone else's date more attractive. Even when carrying on a rather long conversation with others, you can and must attempt to include your date. Occasional questions and smiles directed toward him or her are an assurance that you haven't forgotten whom you are with. Of course, whenever your date is a stranger to the others, you must be particularly attentive until he or she is entirely at ease.

You must be thoughtful, too, of the feelings of others of your own sex in the group. Trying to outshine them and to make a hit with their dates will earn you more enemies than admirers.

A blind date can be fun, provided a friend whose judgment you respect makes the arrangements. However, when you accept a blind date, you are placing yourself under certain obligations. No matter how unattractive you find your date, you must be as pleasant as possible throughout the entire evening. Your date may be trying to hide disappointment, too. Besides, you owe it to the friend who arranged the date to be on your best possible behavior. And one evening amounts to such a little part of your life!

Movie Manners

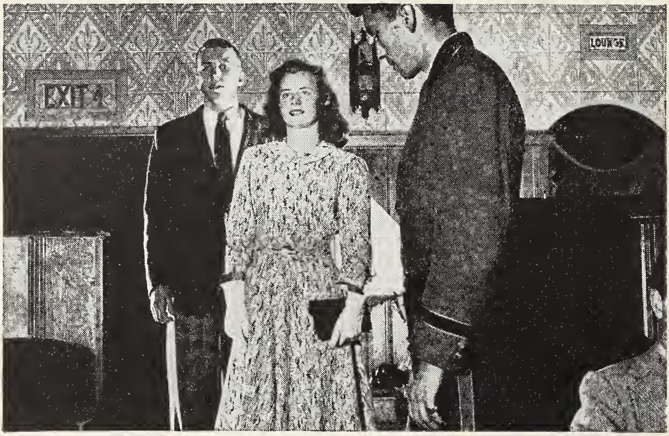
If a boy suggests a movie that his girl has already seen, she should tell him. She may then offer to see it again, but he should take her to a different one unless she convinces him that she will enjoy it a second time. While the boy is buying their tickets, the girl preferably waits in the outer lobby; she never watches the transaction closely. It is in the lobby, too, that the boy removes his hat and coat.

You should wait at the head of the aisle until an usher comes to guide you. Be quiet while you are waiting so that those already seated can enjoy the picture. The boy should, however, ask his date where she would like to sit so that he will be able to tell the usher. The girl precedes the boy as she follows the usher down the aisle; however, if there is no usher, the boy takes the lead in locating seats and then stands back for her to enter first. In a group the person with the tickets goes first, whether an usher precedes him or not, so that he can supervise the seating arrangements.

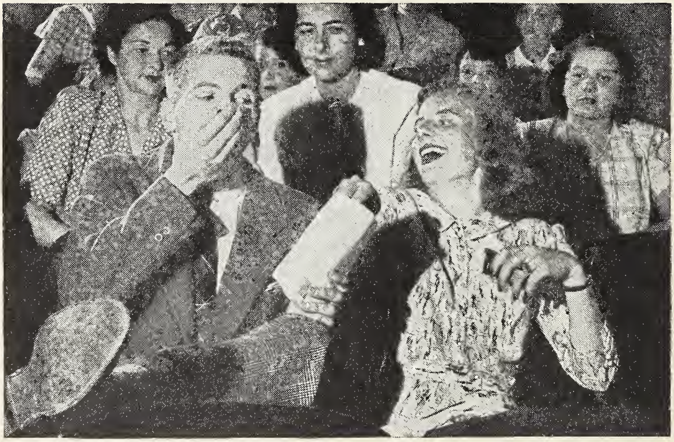
As you enter a row, you should say, "Excuse me," in a low voice to those whom you are about to disturb. As you move inward, facing the screen, be careful not to scrape your wraps over the heads of those in front of you or to trample on people's feet. If you do err in some way, you should say, "I'm sorry." Double dates may sit couple by couple or with the two girls together and the boys on either side. A girl should remove her hat immediately after sitting down if it is likely to obstruct anyone's view; she should also remove her coat immediately and, with her escort's help, lay it back over her seat so that she does not disturb people later on. If the theater is not crowded, the boy may put her wraps with his on an empty seat. However, if no empty seats are near by, he will have to hold his own things.

When others want to enter the row, a boy should stand. A girl may remain seated if she can make room enough by turning her knees sideways. You should sit quietly the rest of the time and not whisper, talk, rattle papers, eat candy, nuts, or popcorn; neither should you boo, whistle, or laugh boisterously at what takes place on the screen. There are other irritating habits, too, that considerate people will not form, such as stretching your feet out until they extend under the seat in front of you; putting your feet in the aisle, where others may trip over them; digging your knees into the back of the seat in front of you; trespassing on the seats adjoining yours; occupying more than one arm of your chair; and shifting your head back and forth. On a date you should not sit with your arm around your companion or with your heads together. Al-

WHEN YOU GO TO THE MOVIES . . .

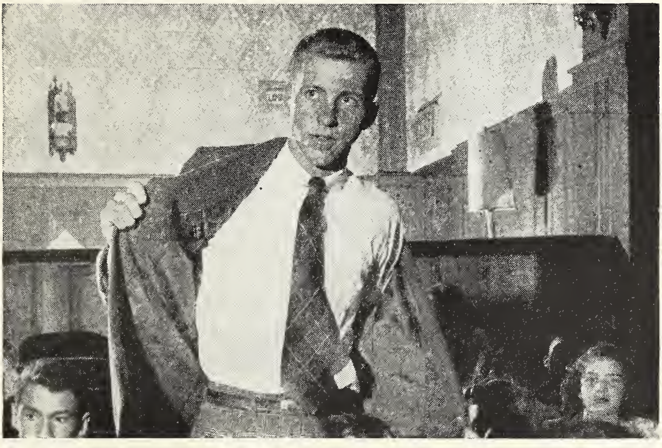

EXIT 4
LOUNGE

. . . LET HER FOLLOW THE USHER DOWN THE AISLE . . .



. . . DON'T DISTRACT YOUR NEIGHBORS . . .

. . . CONCENTRATE ON THE PICTURE . . .



. . . DON'T BLOCK THE VIEW.

though you see it being done every day, this public display of affection is contrary to good taste and thoughtless of the people behind you.

The girl is the one to suggest leaving when the show gets around to where it was when they came in. If she does not do so, the boy may say, "This is where we came in, isn't it?" or "Shall we stay longer?" Before getting up to leave, check to see in which direction your departure will disturb the least number of people. The girl should precede her date up the aisle.

If a girl gives a theater party for couples, she should give the tickets to her escort in advance so that he can take care of them at the theater. She is responsible for providing refreshments after the show, preferably at her home. If that is impossible and she must take the group to a public eating place, she will avoid embarrassing the boys in the party by paying the bill in advance or by making arrangements to pay it later when her guests are not with her.

Theater Cues

You should plan to arrive at plays and concerts about ten minutes before the curtain rises, so that you can be seated, remove your wraps, and get settled comfortably before the program starts. If seats are reserved, make your reservations in advance. Two or more tickets should be placed with their stub ends together before you give them to the ticket taker. The stubs that he returns to you are to be shown to the usher at the head of the aisle. If the usher is busy, the escort or hostess may lead the way unless you prefer to wait until the usher is free.

If you enjoy the performance, you should express your approval with applause that is gracious and enthusiastic. Entertainers and artists thrive on such appreciation. However, since applause is meant to say, "Thank you," and not to let off steam, you shouldn't be too boisterous about it. On the other hand, don't sit back placidly and let others express your approval of a good performance. At a concert you will want to follow your program and applaud only at the end of each group of numbers; otherwise the effectiveness of the performance may be lost.

During an intermission a girl who wishes to go to the powder room should say, "Will you excuse me for a few minutes?" A boy may excuse himself, too, but not more than once during the evening if he leaves to smoke. You should, of course, return to your seat before the program is resumed; the warning signal, which may be the ringing of a bell, the sounding of a buzzer, or a dimming of the lights, generally is given just in time for you to get back. If you remain seated during intermission, don't display a lack of poise by twisting around and staring at people. At the close of the play or concert, everyone should stay until after the curtain calls or final encores.

Curb Service

A girl should not propose stopping anywhere to eat when she is with a date, because the expense will necessarily be his. On the other hand, when he suggests food, he will want her to show some interest. She should appear to enjoy her food and to have an appetite even if she is not hungry.

When you're not in the mood for a restaurant or a diner, you may want to stop somewhere for curb service. This generally means that someone will come to your car for your order, bring it on a tray that fastens onto the driver's door, collect the bill, and when you have finished, remove the tray.

On a date, a girl should not give her order to the "car hop." She should wait for her escort to ask her what she wants. When the food comes, he passes it to her with a napkin. She should never reach across him to the tray. When two or more girls or a group of boys are together, the one beside the tray should act as host or hostess and serve the others in the car.

If you go to a diner or a drugstore to eat, you will need the information that has been given in Chapter 9. For points on restaurant behavior, read Chapter 13.

The Feminine Angle

A girl should expect courtesy from a boy. She should let him open doors, help her with her wraps, and wait on her; but in turn she should show appreciation of his thoughtfulness, for it must not be taken for granted.

If a girl can persuade a boy to talk about himself, she should have no trouble gaining his interest. Her best approach usually is to ask him leading questions about himself, his hobbies, his school activities, or any work that he may be doing. Most important, she must be interested enough to ask only intelligent, sensible questions and controlled enough to avoid prying, personal questions. She can speak about herself, too, and ask for advice about her own work and ambitions as long as she sees that he is interested.

Having persuaded a boy to talk, the girl should be a good listener. She should sympathize with him over his troubles and be happy about his successes. It's a mistake ever to look bored or to tell him that he has repeated himself.

Boys are strongly averse to catty, gossipy, and sarcastic remarks. They prefer a silent date to one who indulges in such talk. And even though a girl may be "the serious type," she should strive for a light mood occasionally for variety's sake. On the other hand, a girl who is usually gay and frivolous will find it easier to hold a boy's interest if she has her more serious moments. Actually, a clever girl will adapt herself to the mood of her date.

Neither she nor her escort should discuss the dates that they have had with others—a conversational taboo on any date. If conversation starts to lag, you can always fall back upon sports, movies, and newspaper topics.

A girl should be enthusiastic about the things that she and her escort do together; if she is having a good time, she should say so. If he pays her a compliment, she should accept it graciously but casually. She should, in turn, compliment him sincerely and not too frequently. She should also take an interest in his friends. If they like her, she gains an advantage that no girl can afford to overlook.

A boy appreciates a girl's efforts to please him. When she wears his favorite color and serves him his favorite food, she is paying him a subtle compliment. But, although boys prefer self-confident, poised girls and disapprove of those who are always at a loss to know what to do, they do not like aggressive girls who too obviously take the initiative. Usually boys do not want girls to straighten their ties, brush bits of lint off their coats, telephone them without a good reason, shower them with gifts, or otherwise pretend to have a claim upon them just because the boys have paid them a little attention. If a girl tries to make boys jealous, shows jealousy herself, or gets her feelings hurt or cries easily, she will not only embarrass but disgust most of them. Girl-and-boy friendships are happier when the girl strives for a well-balanced behavior—neither too serious nor too light, neither too possessive nor too indifferent.

If a girl is to be popular, she must be clever enough never to force herself on boys. For instance, she should not give a boy her photograph unless he asks for it. She should never say, "When shall I see you again?" If he really wants to see her again, he will be quite capable of handling the situation; besides, it is still his right to do the inviting. Instead of figuring out ways to trap a boy into seeing her again, she should give thought and effort to keeping him interested. Then she will have the satisfaction of knowing that he is dating her because he wants to; then only will she really enjoy their dates.

When a boy tries to kiss a girl and she doesn't want him to, she should treat the situation lightly with such a remark as "No, Jack, not tonight," said in such a way that he will not resent it. A girl soon makes or breaks her own reputation, for boys discuss their dates just as girls do. No boy is going to have a lasting interest in a girl who allows all sorts of familiarities. Holding his interest means holding him off. When he finally wants to date someone else, the girl should let him go without a fuss. If she doesn't bang the door on their friendship but quietly pulls it to, they can still be friends.

The Masculine Angle

Good grooming, courtesy, and a pleasant personality are the qualities that girls rate as most important in their dates. A boy is considered courteous if he does the many little things that make a girl feel well taken care of: devoting himself to her rather than to some other girl in the crowd; helping her with her coat; opening doors for her; letting her precede him unless his leading the way will make it easier for her (when going up and down dark or treacherous stairs, through crowds, along paths with low-hanging branches, getting out of vehicles); sitting and walking on her left whenever possible; choosing movies where they need not stand long in line; giving her order in restaurants; and behaving maturely and with poise at all times and places.

Although a boy should never expect his girl to "go Dutch" on a date, there are occasions when sharing the expenses seems fair and natural. He should borrow money from her only in an emergency and then repay her promptly. Although he need not hesitate to add up a bill, he will embarrass his date if he quarrels with the cashier over a minor check error. The courtesy he shows to waitresses, cab drivers, and filling-station attendants is a definite indication of his character.

A boy who tells off-color stories, makes offensive remarks, or criticizes a girl in front of others or behind her back will soon find it difficult to make dates with well-bred girls.

It is a boy's responsibility to see that his girl reaches home not only safely but on time. She should not be left in front of her house or fumbling for her door key; he should open the door for her and see her safely inside. When he leaves, he should go quietly. The rest of the family—the neighbors, too—may be asleep. If the evening or at least the last part of it has been spent in the girl's home, she should go with him to the door but not to the steps or sidewalk. It looks very awkward when a boy walks backward to the door; instead, he should turn at the door to say good night. The girl will not say, "Thank you," for the good time that she has had, but rather, "It's been a lot of fun, hasn't it?" or "I've had such a good time," or "I've enjoyed everything so much."

Candid Comments

The question of smoking and drinking is bound to enter your social life sooner or later. You will have to make your own decision concerning these issues, but you will never make a mistake if you decide against them. You should develop enough poise to be able to refuse without being embarrassed. Say, "No, thank you," rather than "I don't smoke," or "I don't drink." If you do smoke, be smooth about it. Avoid blowing smoke into other people's faces, damaging table tops, mantels, and rugs, and smoking in poorly ventilated places when others are present. You should not go to anyone's front door smoking a cigarette; throw it away as you approach the house. Courtesy decrees that permission be asked before you smoke in the presence of those who do not smoke. Simply say, "Mind if I smoke?" If you drink—but don't. There is nothing to be said in favor of young people's drinking and much that might be said against it.

Going steady in high school may be in vogue, it may be convenient, and it may be exciting at first; but the drawbacks are too many to make it worth while. Dating one person all the time drives away other potential friends, keeps you more or less out of circulation, limits your social activities, and often narrows your viewpoints and interests. On the other hand, by dating a variety of people, you will get to know and understand different personalities and backgrounds and will encounter many types of situations. As a result, you should be able to develop a great deal of social poise and to make intelligent comparisons among members of the opposite sex, a real advantage when you become ready to marry.

You should be discriminating in your choice of friends and courageous enough to consider them by your own standards rather than by the standards of others. If you select those whose interests, education, and home background are similar to yours, you will probably have more fun together for the simple reason that you will have more in common.

You date, of course, because you enjoy dating. But you should also consider the many advantages that dating offers you. Now is the time to evaluate the types of people you date as well as to rate yourself and discover your faults. Now is the time to determine whether you are a fine enough person to meet the standards of the kind of individual you would like to marry, and if not, to start doing something about it.

Gift Department

If you know what a person likes or wants and are able to shop carefully for it, your gift-buying should be fun. There are always occasions for gifts: on the spur of the moment, as a surprise on special occasions, when people are ill, on anniversaries, birthdays, and holidays. You should never buy a gift so expensive or so elaborate that the other person feels obligated, especially since there are so many appropriate gifts from which to choose.

Fun can be had with informal spur-of-the-moment gifts. A boy whose girl likes chocolate cake might stop at the bakery some evening on his way to see her. She might surprise him with a potted four-leaf clover the night before his first big football game or stage performance. If either has a collection or a hobby, the other can share in it by adding an unusual item or by helping to buy needed materials.

Before a boy buys a girl flowers, candy, a book, perfume, or cosmetics, he should be sure to know her preferences. If he wants to send flowers (and all girls like flowers), a trip to the florist's will be much more satisfactory than ordering them by telephone. Then he can see what he is sending and can give the personal touch that goes with one's own signature on the card. He may add a message if he wishes, but no salutation.

Most girls have candy favorites. A thoughtful boy will not give his girl maple sugar if she prefers chocolate-covered nuts and caramels. Her reading tastes should be known before he decides to choose a book for her; otherwise he may select fiction when she prefers nonfiction, or a mystery story when she prefers historical novels. A boy should buy a girl perfume only if he knows her favorite brands. If he is considering a compact, he should study its construction, shape, size, and type. Its mirror should be large and clear. Its cosmetics (powder, rouge, or lipstick—perhaps all three) should be her particular brand and shades. If he doesn't know them, he would do much better to choose a compact with a place for loose powder only; most girls prefer this type anyway.

When your friends are ill, you might remember them with flowers, fruit, get-well messages, amusing notes, puzzles, magazines, or books, choosing your gifts according to the individuals and how sick they are. People are able to enjoy flowers long before they can sit up to read a book. Nevertheless, you should not send flowers the first day after a major operation; they would be wilted and gone before they could be enjoyed. You might offer to do errands for sick people. If a fellow student is ill, you could get his school assignments for him and help him make up his work whenever he is able to study. Time and energy are gifts, too, you know.

When you attend birthday parties, showers, farewell parties, or golden wedding anniversaries, you are usually expected to take a gift along; you need not send one, however, if you are unable to be there yourself. If you are invited to a church wedding and to the reception that follows, or to a home wedding, you should send a gift to the bride sometime before the wedding day. An invitation to a church wedding ceremony only, or to the reception only, does not require a gift. Neither does a wedding announcement. You may, however, send a note of good wishes or a gift if you wish. Suggestions for a golden-wedding-anniversary gift are yellow roses, golden chrysanthemums, a box of candy wrapped in gold paper, or a breakfast cloth and napkins in yellow.

Birthdays and Christmas are the two most general gift-giving occasions. Your problems in choosing gifts will be simplified if you consult the following list of gifts that are not only suitable for girls or boys but, for the most part, for older people too: pencil, pen, writing portfolio, stationery, billfold, leather travel clock, book ends, scarf, gloves, leather notebook, scrapbook, brush set, key ring, watch band, camera, magazine subscription, records, music, small bedside radio, pictures, skates, badminton or Ping-pong set, playing cards, handkerchiefs, triangular bed pillow for reading in bed. To this list might be added purses, lockets, bracelets, diaries, manicure sets, and jewelry boxes for girls, and belts, neckties, fishing tackle, and ball gloves for boys. Something you have made—candy, a painting, a knitted or crocheted article, jewelry, an article of leather—is a gift that shows thought and affection.

"Wrap It Up, Please!"

There are two means by which a gift can be enhanced or humbled—its wrapping and the manner in which it is given and accepted. There are many manufacturers' pamphlets and magazine articles to show you how to wrap gifts more attractively. But these aids cannot do the work for you. To achieve the professional touch, you must select the right paper and ribbon—and then practice. The type of paper and ribbon to be used depends upon the kind of gift and the person for whom it is intended. You would want a more tailored effect for a boy's gift than you would for a girl's. You might choose a brighter paper for a vivacious person's package than you would for someone more quiet. The design of the paper and the width of the ribbon should be determined by the size of the package; to be effective, the colors of the paper and ribbon must harmonize.

A gift should be presented at what seems to be an opportune moment. It should be given with no particular emphasis or flourish, but neither should it be belittled. When you receive a gift, you should accept it graciously. If it has come from out of town, a thank-you note showing your appreciation must be written a day or two after its arrival.

FILMSTRIP: The filmstrip "Stepping Out" was prepared to correlate with this chapter.

RATE YOURSELF

On Dates and Dances

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. If a boy gives a corsage of pink rosebuds to a girl wearing a tomato-red dress, she should (*a*) not wear the corsage, (*b*) wear it on her dress, (*c*) rearrange it to be worn in her hair or on her wrist.

2. When a girl who has already accepted a prom invitation is invited by another boy with whom she'd prefer to go, she (*a*) may cancel the first invitation, (*b*) must go with the person whose invitation she first accepted, (*c*) may decide not to go at all.

3. A girl who refuses one boy a dance (*a*) may dance that same dance with somebody else, (*b*) must not dance that particular number, (*c*) must not dance any more that evening.

4. When asked for a date by a boy she likes, a girl should (*a*) pretend indifference, (*b*) show enthusiasm, (*c*) promise to let him know later.

5. If a girl has a good time on a date, she owes the boy (*a*) a good-night kiss, (*b*) a comment on how much fun she has had, (*c*) another date.

12. *At the Table—Enjoy Your Food, But . . .*

Most of you eat at least a thousand meals a year. Your table manners at these meals reveal your background and breeding so quickly and have such an influence on other people at the table that their importance cannot be overemphasized. It is therefore essential that you learn to eat graciously and to adhere to the fundamentals of good table manners by knowing (1) how to set a table correctly; (2) how to wait at a table properly; (3) how and when to use a knife, a fork, a spoon, or your fingers; (4) what the different types of foods are and how they may be served. When you have learned about these things, the announcement "Dinner is served" should find you confident, at ease, and ready to enjoy the occasion.

Table Arrangements

A table that is set correctly is not only a satisfaction to a hostess but an aid to guests in eating their dinner. Fortunately, the rules are more or less fixed.

Lace and linen plate doilies may be used as a substitute for a tablecloth to save laundry. But if a tablecloth is used, it should extend nine to twelve inches below the table edge on all sides. An interesting centerpiece should be arranged low enough not to obstruct anyone's view. It may be fruit, flowers, vegetables, pottery, or a combination of two or more of these. The number and kind of these objects do not matter so much as their color and arrangement. For new ideas for flower centerpieces you might study some of the booklets available on this subject.*

After the centerpiece has been arranged, you are ready to place the covers (the individual settings), including china, linen, and glassware. Covers should be arranged so that people on opposite sides of the table are directly across from each other. In the center of each cover and one inch from the table edge, place a dinner plate; at the upper left of the dinner plate, place a bread-and-butter plate if these are being used; place the salad plate at the left if coffee is to be served with the meat course, at the left *or* right if coffee is not to be served until later. Different china patterns may be used for different courses, or chinaware may be used for one course and glassware for another.

The flat silver should be placed next. In a straight, even line and also one inch from the table edge, the pieces should be placed in the order in which they are to be used, starting from the outside. Only the pieces that are necessary should be placed, and not more than three forks and two knives should be placed at any one cover. If more are needed, they should be placed when required.

The rules for silver placement are always the same: Place the knives (dinner, steak, fish knives) to the right of the dinner plate with their cutting edges toward the plate; place the spoons (soup, bouillon, orange, teaspoons, iced-tea spoons), rims up, to the right of the knives; place the forks (dinner, fish, salad forks), tines up, to the left of the dinner plate; place an oyster, or cocktail, fork (for oysters, clams, and seafood

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***Flower Arrangements*, Volumes 1, 2, and 3, by Laura Burroughs. The Coca-Cola Company, Atlanta, Georgia.

cocktails) to the right of the spoons. An individual butter knife should be placed across the bread-and-butter plate—diagonally across the upper right-hand side or parallel or at right angles to the table edge—with its cutting edge toward the center of the plate. When no knives are being used, forks should be placed to the right where the knives ordinarily go. This situation will probably arise only when refreshments are being served. For family meals, dessert silver may be placed when you set the table; for other occasions, it should be placed with the dessert.

When the silver has been arranged, you are ready to place the glass or goblet, napkin, and chair for each cover. The glass or goblet belongs at the point of the dinner knife; the napkin, folded square or oblong—or perhaps triangular for breakfast or luncheon—on the dinner plate itself if empty, or to the left of the forks and one inch from the table edge. Each chair should be placed with its edge just under the table.

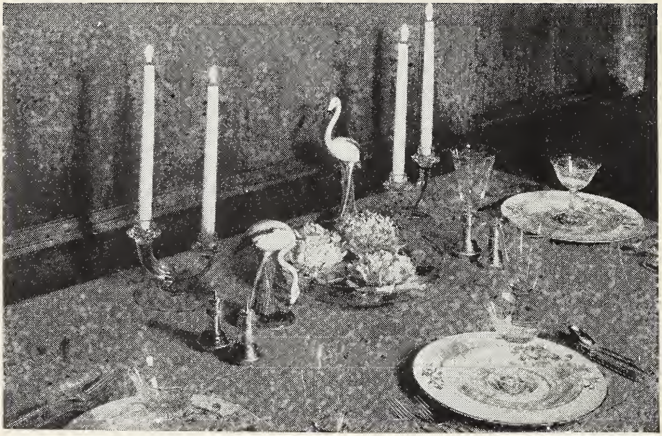
If a roast or a salad is to be served at the table, you will place the implements for serving it when you set the table—the carving knife to the right of the meat platter, the fork to the left; the salad serving fork to the right of the salad bowl and the serving spoon to its left. When the coffee (or tea) is served, place the coffee cup (or teacup) to the right of the spoons, with its handle to the right.

Dinner Service

People who entertain at home without a maid should plan meals so as to serve hot dishes hot, and cold ones cold, without having to leave the table more than twice. This can be accomplished best by keeping meals informal and by serving and passing the food at the table.

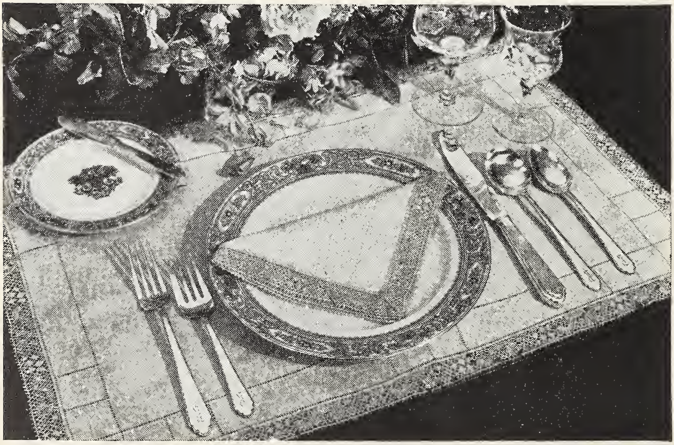
However, you should also know how to wait at a table properly so that you will understand maid service when you

IN A GOOD TABLE SETTING . . .



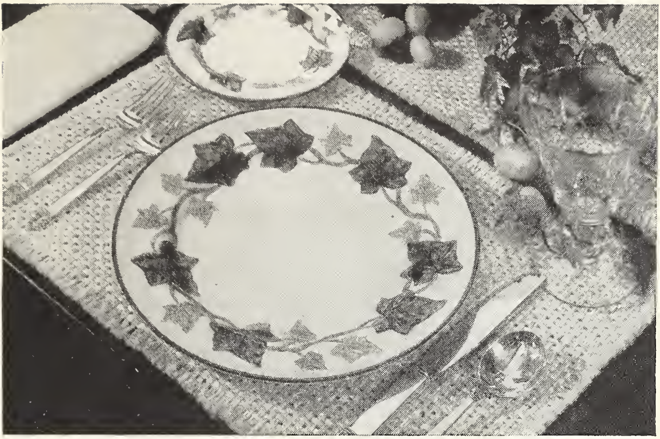
TOWLE MFG. CO.

. . . THE CENTERPIECE IS LOW . . .



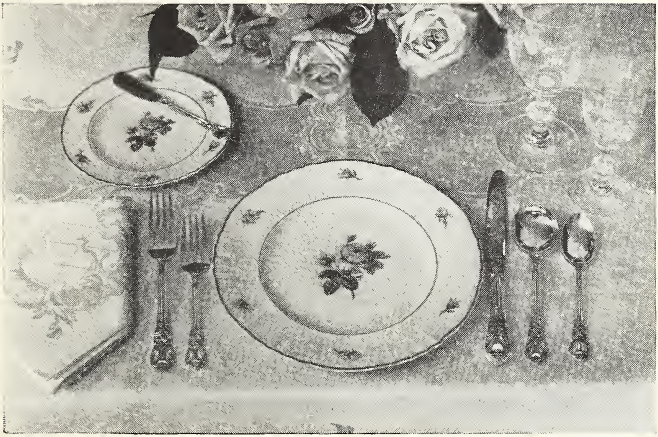
LUNT SILVERSMITHS

. . . KNIVES AND SPOONS ARE ON THE RIGHT . . .



FRANCISCAN DINNERWARE

. . . THE GOBLET IS AT THE TIP OF THE KNIFE . . .



LUNT SILVERSMITHS

. . . THE NAPKIN IS USUALLY AT THE LEFT.

experience it away from home and so that you will know how to train a maid correctly if you ever have one in your own home. You might have fun practicing the rules on your family when you have a special dinner of some kind.

Pass, serve, and place from the left everything except beverages and extra silver, which are placed at the right and from the right. Remove everything from the left. Only one plate should ever be placed or removed at a time. To lighten your work, you may bring two plates to the dining room at one time, but one should be left on the serving table while the other is being placed on the table. When you grasp the edge of a plate, be careful not to place your thumb over its rim.

In serving food from a dish, use a squarely folded dinner napkin on the palm of your hand under the dish containing the food; hold the dish firmly, low, and near the person to be served. If it is too heavy for one hand, steady or balance it with the other. Present the side of the dish, not the end, to the person being served, and be sure the serving silver is in the position most convenient for him.

Accompaniments to food should be served at the right time —that is, butter and sirup should be served with waffles; cream and sugar with coffee; butter and jam with bread; gravy with potatoes, etc.

Renew the supply of bread or rolls, butter, and water whenever necessary. Be careful not to fill a water glass to its brim. If you cannot reach easily to refill it, place your hand near the bottom of the glass and draw it out on the tablecloth to a position nearer the table edge; but under no circumstances should you lift a glass to refill it. If you use a folded napkin when you pour water, you will prevent water from running down the outside of the pitcher.

Before dessert, everything except the centerpiece, goblets or glasses, candies, and nuts should be removed from the table in the following order: the platter or principal dish; the other dishes containing food; soiled plates; clean china and unused silver; the salts, peppers, and relish dishes. Then the table should be crumbed from the left of each person. You might do this with a folded napkin and a small plate.

When the table is in order for the placing of dessert, you may bring in the dessert silver on the dessert plate. Or, after the dessert itself has been placed, you may place the silver to its right from a napkin or tray.

Silver in Review

The history of table silver and how it came to be used is an interesting subject in itself. Man's first table utensil—the shell—gradually evolved into the present-day spoon. The original knife—a sword—was supplanted by a hunting knife, which in turn gave way to a carving knife. Then dinner guests began to carry their own knives to the home of the host, until custom decreed that the host furnish them. Originally the blades of knives were pointed. But one day a guest of Cardinal Richelieu used his knife to pick his teeth at the table. This was too much for the Cardinal, so the following day he had the tips of all his knife blades rounded. Knives with rounded tips became a fashion that spread and became so popular that it was adopted as customary. The fork, first used in Italy, was the third implement to be introduced, but it is used more often today than both the knife and the spoon.

Knife Details

Knives, as we now know them, are for two purposes: to cut foods that do not yield easily to a fork; to spread jelly, jam, cheese, butter, etc., on bread, rolls, and other breadstuffs. The American way to use the knife is to cut two or three bites of food at a time with the right hand, lay the knife down, shift the fork to the right hand, and eat what has been cut. The European method is to cut one piece at a time and eat it with the fork still in the left hand, retaining the knife in the right hand ready to cut another piece.

Fork Foods

Fork foods include meats, potatoes, vegetables that are not creamed, fish, oysters, shrimp, and other seafoods, salads, croquettes, hash, rarebits, waffles and griddle cakes, soufflés, frozen puddings, pies, fruit shortcakes served without cream, soft cakes, and many cheeses.

Ordinarily you will find a large fork, for eating meat, and a smaller fork, for your salad, at the left of your plate. But if there are two forks of the same size and no salad fork, the outside one should be used for both the meat course and the salad and the second fork for dessert.

Only enough food for one mouthful should ever be put on your fork at one time. And food should be brought to your mouth with the fork tines up. If you decide to talk after placing food on your fork, lay the forkful down until you are ready to eat again. Never hold it in mid-air while you talk on and on.

A used fork should not be "parked" on the edge of your dinner plate. It belongs, tines up, across the center of the plate.

Spoon Foods

Any food that is too soft or too moist to be eaten with a fork should be eaten with a spoon. This includes fruit cocktails, grapefruit and orange halves, soups, cereals, creamed vegetables, stewed tomatoes, soft-cooked eggs, stewed fruits, fresh fruits served with cream, fruit shortcakes served with cream or milk, soft puddings, and custards.

Food should be eaten from the side of a spoon, not the tip. A spoon should never contain more than enough food for one bite, nor should it ever be completely filled with a liquid. A used spoon should never be put in the sugar bowl. If no sugar spoon is available, use a clean teaspoon or ask for a sugar spoon.

Finger Foods

Finger foods are those dry or firm enough to be eaten with your fingers. They include bread, rolls, crackers, toast, most sandwiches, celery, radishes, olives, small cucumber pickles, crisp bacon, artichokes, corn on the cob, potato chips, cookies, dry cakes, firm cheeses, grapes, cherries, crystallized fruits, nuts, and candies. Needless to say, you should never lick your fingers or put them in your mouth.

Guideposts for Eating

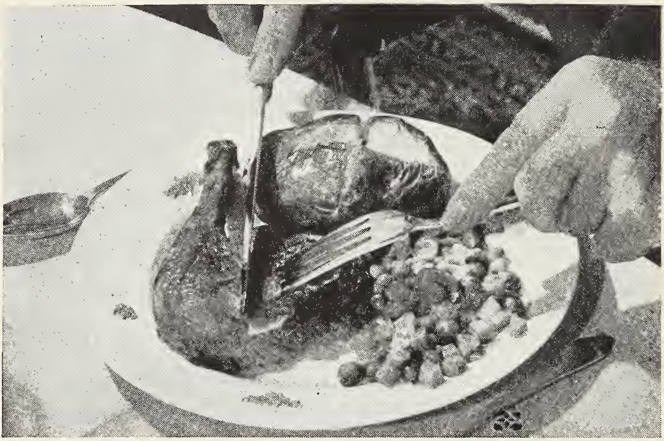
Eating becomes less complicated when you realize that there are only fork, spoon, and finger foods. Yet foods do possess a variety of characteristics and oddities. For some of them, only one method of handling seems satisfactory; for others, two or even three methods seem equally good. You should experiment for yourself, do further reading on the subject, and observe people who have good manners. Meanwhile, you might study the following facts. Most of them are fairly essential to correct table manners.

First Courses

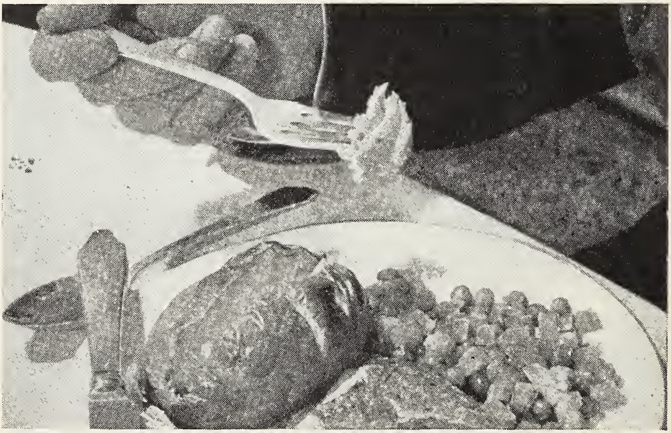
Canapés, or hors d'oeuvres, that are served in the living room are generally eaten with the fingers, and those at the table with a fork. An oyster fork is needed for dipping raw oysters or clams into cocktail sauce.

There are several directions for the eating of soup. If the

FOR CORRECT EATING, USE . . .



. . . YOUR KNIFE ONLY FOR CUTTING AND SPREADING . . .



. . . YOUR FORK FOR MOST FOODS . . .

. . . YOUR SPOON FOR VERY SOFT AND LIQUID FOODS . . .

. . . YOUR FINGERS FOR DRY, FIRM FOODS.

soup is hot, you can avoid burning your tongue by taking half spoonfuls from the surface. Always dip the spoon *away* from you and lift it to your mouth. Never try to meet the spoon halfway. Eat from the *side* of the spoon, slowly and quietly. It is all right to tip the dish away from you if you do it inconspicuously and not as if you are trying to get the last drop. You may drink any thin soup that has been served in a cup with handles, but don't drink a thick soup even if it is served in a cup. When you have finished eating your soup, return the soupspoon to the plate on which the soup has been served. If the soup has been served in a flat soup plate, you may return the spoon to the soup plate itself. Oyster crackers may be placed on your bread-and-butter plate or on the plate holding your soup. Large square crackers should be broken in two, but wafer-sized crackers may be eaten whole. Croutons or grated cheese are the only things that may be put directly into the soup.

Relishes

Whole pickles (small cucumber pickles, gherkins, etc.), olives, radishes, and celery belong on your bread-and-butter plate, salad plate, or dinner plate (listed in the order preferred). Finger relishes are not meant to be eaten with the soup course but after the soup has been removed and before the next course. Olives—stuffed, ripe, or green—may be eaten in two or three bites. Olive stones and the heads of radishes may be laid on one side of your plate. Celery should be broken in two- or three-inch pieces. It is all right to dip the ends of celery in salt that you have placed on your bread-and-butter plate; but never dip them in a salt dish.

Jams, jellies, and marmalades belong on your bread-and-butter plate or, if necessary, on the rim of your dinner plate. Relishes, condiments, and sauces that are served with meat and vegetables belong on your dinner plate and should be eaten with your dinner fork. Among these are mint jelly served with lamb, currant jelly with lamb or ham, horse-radish served with cold roast beef or tongue, apple sauce with pork or duck, cranberry sauce with turkey, pickle relish, sliced pickles, cottage cheese, and spiced fruits.

Fish and Shellfish

A fish that has been served whole should be opened lengthwise with the knife and fork so that the backbone can be removed in its entirety. Fish is eaten with a fork. You may remove any small bones that get in your mouth with your thumb and forefinger. Lobster is usually served with the shells cracked, so you can simply hold the claws in your left hand while you extract the meat with your fork.

Meats

When bacon is so dry and crisp that it flies to pieces at the touch of a fork, it is easier to eat it with your fingers. On a picnic you may eat chicken with your fingers, but the rest of the time it is better to eat it with a fork. Just do without any meat that cannot be cut from the bone. Turkey, duck, squab, steak, chops, spare ribs, etc., must also be eaten with a fork. They are never to be picked up and eaten with your fingers.

When your portion of meat has been served on an individual platter at the head of your dinner plate, cut off a half or a third with serving implements, slip the serving fork under the piece, and transfer it to your plate.

Vegetables

Stewed tomatoes and creamed vegetables should be eaten with a spoon if they are served in side dishes. Then the spoon should be returned to your dinner plate, not to the side dish. Vegetables on your dinner plate should be eaten with a fork.

Potatoes may be served in numerous ways: boiled, baked, mashed, fried, scalloped, creamed, etc. When they are served boiled, cut off only a bite or two at a time rather than mash them on your plate. A baked potato should be broken open with your fork and eaten from the shell. Never scrape or scoop out its contents. If you wish, you may eat the skin too. When you put gravy on mashed potatoes, be careful not to press the ladle into the potatoes. French fried potatoes should be transferred to your plate with a spoon and a fork, and they should be eaten with a fork—not with the fingers. Very crisp shoestring potatoes and potato chips are finger foods, however.

Eating an artichoke simply consists of picking off the leaves with your fingers and dipping the lower part into the accompanying sauce, then drawing the contents out of the leaf by pulling it between your teeth. Place what remains of the leaf on the side of your plate. Then cut away the thistle and lift it out so that you can eat the soft heart with your fork.

Corn on the cob is less difficult to handle if you butter and salt a small portion at a time, if you don't use so much butter that it runs down your fingers, if you lift the ear to your mouth with one hand, if you chew softly, and if you keep your elbows at your sides. Cutting the kernels off an ear of corn is kitchen work and not meant for the table.

Entrees, et Cetera

Certain other foods present problems in eating. A few of these are given below with suggestions for eating them easily and correctly.

Spaghetti that is served in long strips should be cut off in small portions with the side of the fork unless you are well trained in the art of wrapping it around your fork.

Patty shells and their contents should be eaten with a fork.

Use a fork to eat deviled, scrambled, and fried eggs, omelettes, and sliced hard-cooked eggs. A hard-cooked egg that is still in its shell should be tapped gently with the blade of your knife, peeled, and eaten with your fingers.

When a soft-cooked egg is served in an egg cup, cut a small cap from its tip, mix the white and yolk with a teaspoon, salt and pepper, and eat it from the shell with the spoon. If served in a dish, the shell should be cut with a quick, sharp blow of your knife, but not through to the yolk; then you may break the halves apart, let the contents drop into the dish, scrape out any remainder with a teaspoon, season, and eat with the same spoon.

Butter should be spread over an entire pancake or waffle at a time. A stack of two or three pancakes may be cut into quarters like a pie and then eaten with a fork.

Breadstuffs

Always use your fingers—not a fork—to obtain a slice of bread or a roll. Then break off and butter a small piece at a time. While buttering the piece, hold it on the edge of your bread-and-butter plate or your dinner plate. When you finish with your butter knife, return it to your bread-and-butter plate. A slice of toast, too, if not served in quarters or halves, should be broken into smaller pieces. Small, hot biscuits may be broken in half and buttered while they are still hot. Gravy on bread is too homey for eating out. But if your hostess suggests it, go ahead.

Salads

Salads come in many forms. There are green salads (chicory, dandelion, endive, escarole, lettuce, romaine, watercress); cheese salads; salads that are mostly vegetable; fruit and mixed-fruit salads; salads with fish, meat, and eggs; molded salads; and frozen salads. All of them should be eaten with a salad fork or, if necessary, your dinner fork. Salad greens may be cut with the side of your fork or with a knife and fork. Watercress may be eaten with your fingers if more convenient. An alligator-pear (avocado) salad should be eaten as you would eat any salad unless the pear has been served in its rind; in that case, you would need a spoon. If you cannot break into a wedge of head lettuce with your fork without fear of pushing the salad off the plate, use your knife to cut off small pieces at a time.

Beverages

You may drink a beverage whenever it is served to you, but you should never sip a beverage from a spoon, pour it into your saucer to cool, or "dunk" food into it. Neither should you hold a cup or glass with both hands, with an elbow on the table, or with your little finger crooked or protruding at an angle.

Before you drink hot chocolate that contains a partly melted marshmallow, first eat the marshmallow with your spoon. If you have been served tea, you should carefully remove any tea ball or bag as soon as the tea is the proper strength and place it on the part of your saucer nearest you. You may use tongs or your fingers for loaf sugar.

Hot beverages served in cups should be stirred with a teaspoon, and cold ones in tall glasses with an iced-tea spoon, but none should be stirred vigorously, noisily, or lengthily. Once or twice around should be enough before you lay a teaspoon on the saucer, at the far side of the cup and parallel with the cup's handle, or put your iced-tea spoon on its coaster, your salad plate, your bread-and-butter plate, or the outer edge of your dinner plate (listed in the order preferred). Never let a spoon stand in a cup or a glass. And, once it has been used, a spoon should never be laid on the table.

Desserts

Occasionally an ice-cream fork (half fork, half spoon) is served with ice cream. Generally, however, sherbet and ice cream in the bulk are served with a teaspoon, and brick ice cream with a dessert fork. Whether you eat iced foods with a fork, a spoon, or in a cone, they should never be licked. If you are eating a sundae that has no service plate beneath it, you will have to return your spoon to the dish itself. Ice cream and cake served on the same plate are both to be eaten with a fork.

If cake is too sticky for your fingers and you have no fork, you may use the spoon that was meant for your beverage. Cookies containing more than two or three bites should be broken in half. Shortcakes served with whipped cream require a fork, but those served with sugar and cream call for a spoon.

For French pastries a fork should be used. Pie or pie à la mode should also be eaten with a fork, and from the tip to the back crust—never from the back corner forward. When pie is served à la mode, the pie and the ice cream should be eaten together, not separately or alternately.

A spoon is required for soft puddings, such as rice, tapioca, and custard; a fork for firm ones served with a sauce, such as plum pudding and cottage pudding.

Candied peel may be eaten with your fingers. Nuts should be placed on your bread-and-butter, dinner, or salad plate and eaten two or three at a time from your fingers. Nuts in individual nut cups may be eaten at any time during the meal.

Fruits

After the liquid in a fruit drink is gone, you may tilt the glass and pick out with your fingers any pieces that you might enjoy eating. You should use a spoon for fruit cocktails and for all fresh fruits that are served with sugar and cream.

You are not to bite into fruit that has been served whole at the table. An orange should be peeled and separated into sections. A banana that has been served whole may be cut in half lengthwise and eaten from the skin with a fork; peeled from the top down, cut, and eaten with a fork; or peeled from the top down, broken into small pieces, and eaten with the fingers. Baked bananas should be eaten with a fork. Apples and pears should be cut in quarters or eighths with a fruit knife and eaten with a fork, if they are very juicy, or with the fingers. Peaches and apricots may be cut in halves or quarters, their stones removed, and the pieces peeled and eaten with the fingers. You may also hold the fruit with a fork, pare or peel it with a knife, and cut it from the stone as you eat it, piece by piece, with your fork. Fresh, whole strawberries should be dipped into sugar by their stems and eaten with your fingers. Their hulls and stems should be placed on one side of your plate or dish. When whole bunches of grapes are served without grape scissors, break off a cluster with your fingers. As you eat the grapes, remove any seeds from your mouth with your fingers and lay the seeds to one side of your plate.

A spoon should be used for cooked or stewed fruits, such as apricots, prunes, cherries, peaches, and plums.

Sliced oranges require a fork. Half an orange or grapefruit should be eaten with an orange spoon (pointed tip) or a teaspoon.

You may help yourself to a slice or wedge of lemon with your fingers or a lemon fork (usually two-pronged). You should squeeze its juice on fish, in tea, etc., with your fingers.

Halves of small melons are to be eaten with a spoon, and slices or wedges from large ones with a fork. Watermelon should be eaten with a fork after you have first removed its seeds; at picnics you may hold it in your hands and eat directly from it if you wish.

Cheeses

Cheeses of the solid type (American, Swiss, etc.) are finger foods whether served by themselves or on crackers. Softer cheeses (cream, Camembert, Roquefort, etc.) are to be spread on crackers or toast, with your fork if you have no knife, and then eaten with your fingers. A spoon is always passed with Edam cheese so that you may scoop out and place a small portion on your plate before spreading it on crackers. The slice of cheese that accompanies apple pie should be eaten with your fork.

Sandwiches

A small, easily managed sandwich may be eaten with your fingers. Large but slim sandwiches should be cut in halves or quarters before picking them up with your fingers. You will need a fork for open-faced sandwiches and for those that have moist fillings. If you bite well through sandwiches with tomatoes, sliced meat, or the like, you may have less trouble with dragging ends.

A club sandwich served whole should be cut into quarters with a knife. Then its fillings will determine whether it should be eaten with a fork, with your fingers while you hold the layers tightly together, or layer by layer with a fork or your fingers.

When you are served frankfurters and rolls or cold sliced meats, cream cheese, peanut butter, or other sandwich ingredients with bread at a home party, you should handle them as your hostess does or suggests.

FILMSTRIP: The filmstrip "Table Talk" was prepared to correlate with this chapter.

RATE YOURSELF

On Table Techniques

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. Table rules (*a*) exist to make eating more pleasant, (*b*) are only for people who entertain, (*c*) are important only when eating out.
2. To pick up a slice of bread, you should use (*a*) your fork, (*b*) your fingers, (*c*) a napkin.
3. Canapés are (*a*) hors d'oeuvres, (*b*) entrees, (*c*) dessert.
4. If you happen to get a fishbone in your mouth, you should (*a*) remove it with your thumb and forefinger, (*b*) try to swallow it, (*c*) spit it out on your plate.
5. When you're not sure which piece of silver to use, you are more likely to be correct if you use (*a*) your fingers, (*b*) a fork, (*c*) a spoon.

13. *Dining Out—An Art if Done Right*

When you are dining with others, you need the same basic good table manners that you use when eating alone or with members of your own family. In addition to these fundamental signs of self-respect, however, certain rules must be followed if your dining is to be an art.

Time for Dinner

Although guests should arrive five minutes before the dinner hour, a hostess will usually wait fifteen or twenty minutes for a tardy person. A guest arriving later than that will start with the course being eaten upon his arrival.

Being late for dinner is a serious social offense, but occasionally people are unavoidably detained for some personal reason that cannot be divulged. Therefore, no matter how trivial the excuse of a late-arriving guest, it should be accepted graciously.

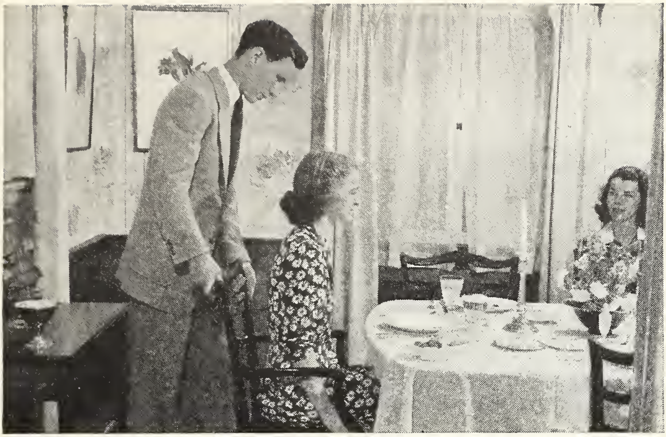
The Seating Situation

Unless the dinner is formal, the hostess should enter the dining room first; boys and men stand aside until all the feminine guests have followed her into the room.

AT A PRIVATE DINNER PARTY . . .

. . . ARRIVE FIVE MINUTES AHEAD OF TIME . . .

. . . LET YOUR HOSTESS LEAD THE WAY . . .



. . . SEAT THE LADY TO YOUR RIGHT . . .

. . . WATCH YOUR HOSTESS FOR CUES.

A definite seating plan worked out in advance will enable the hostess to direct her guests easily and promptly to their places. It is more difficult to arrange the seating of a party of twelve than one of six, ten, or fourteen persons because two girls or two boys should not be placed together, not even with a table corner intervening. A man guest of honor is always seated at the hostess' right, and a woman guest of honor at the host's right. In placing the other guests, congeniality is the main point to be considered. Usually a married couple, a brother and sister, and near relatives are separated; but engaged couples are seated side by side. A left-handed person appreciates the "corner" seat at the left end of a side, where he can readjust his salad, coffee, and water and avoid embarrassing collisions with other diners.

The hostess may direct people to their places by saying, "Helen, will you sit here—and John over there, please?" If she prefers, she may use place cards, centered at the head of each plate or placed on the folded napkin. When seats are not assigned, however, each person takes whatever seat he finds convenient; girls and boys choose alternate seats.

The guests should stand behind their chairs until all are at their places. Then, after the hostess has made a move to sit down, each boy should seat the girl on his right. He should pull her chair back, push it under her as she sits down, and give it a final push as she rises slightly before finally sitting down. If the girl finds herself too far from the table, she may readjust her position while the boy is being seated. However, she should not have to touch her chair with her hands if she has been seated correctly. Because conformity makes for smoothness when several people eat together, each person should sit down from the left of his chair. No boy should sit down, though, until all the girls are seated. When boys are not present, a girl should seat a much older woman before seating herself.

Your Napkin

If no first course has been placed before you go to the table, your napkin may be on your plate; otherwise it will be at the left of your plate. The hostess should pick hers up as soon as she is comfortably seated. Each guest follows her move. If the napkin has been placed on the plate, you may pick it up with either hand; if it is at the left, however, you should use your left hand. Under the table you unfold it halfway and place it on your lap.

Your napkin is to be used only when necessary: to remove crumbs from around your mouth, after taking a drink of milk, after taking a drink of water or other cold beverage, to remove food dropped on your clothes. It should not be flourished above the table, crumpled or soiled unnecessarily, used as a towel, or tucked under your chin.

If you drop your napkin on the floor at a home dinner, you should pick it up and continue to use it. If you are called from the table or compelled to leave early, you should place it, neatly crumpled, at the left of your plate.

The Food Is Served

Don't reach for a drink of water as soon as you sit down. This gesture is liable to betray nervousness. When you do take a drink, hold your glass near the bottom and lift it perpendicularly to your mouth before tipping it slightly. A goblet is to be held by its stem and the *lower* part of the bowl. When glasses or goblets are passed to another person, they are to be grasped in these same ways.

The custom of serving the hostess first is still observed in some homes; nevertheless, it is more courteous to serve a guest of honor first, then the other guests, and finally the hostess. If the hostess requests that her guests begin to eat without her, they should of course comply with her wishes, but the normal procedure is for the hostess to act as leader. She should be the first to start eating.

Food should reach you from the left. To avoid awkward twists of the wrist, you may take the dish with your right hand. However, it must be transferred to your left hand before you pass it on to the person at your right. Any article that has a handle—a cup, pitcher, dish, or piece of silver—should be passed with the handle toward the person who is to receive it. If a pitcher drips, you may use a clean spoon or say, "May I have a saucer for this pitcher? It's about to drip." Never run your finger up the outside of the spout. If a dish has both serving fork and spoon, you are to use the spoon in your right hand to take the food and the fork in your left to hold the food in place as it is being lifted. The spoon on a platter of sliced or carved meat is usually for the gravy, stuffing, relish, or jelly served with it.

You should never reach across the table or in front of anyone. If you want something passed, you might say, "May I have some butter, please?" or "Will you pass the potatoes, Paul?" When someone asks you to pass a dish, you will want to make an immediate reply of "Certainly" as you comply. If you have none of this particular food on your plate, the person making the request should suggest that you help yourself first; if he doesn't do so and there is plenty for both of you, you may ask, "May I help myself?" But you must pass it on untouched and without mentioning the fact that you would like some, too, if there is not enough for both. When someone says, "Help yourself to the bread and pass it," you are supposed to do so; but you should not take literally the person who says, "Don't pass the bread, just hand me a slice." Pick up the plate and pass it anyway.

It is more considerate to take another portion of a food that you still have on your plate, provided there is plenty in the dish, than to have it passed to you again in a few minutes. Never look a dish over and choose what you want; instead, take the portion nearest you and no more than your share. A piece of meat may be cut in two on the platter if you do not want a whole portion and if cutting implements are available —never use your own knife for such a purpose.

The Right Technique

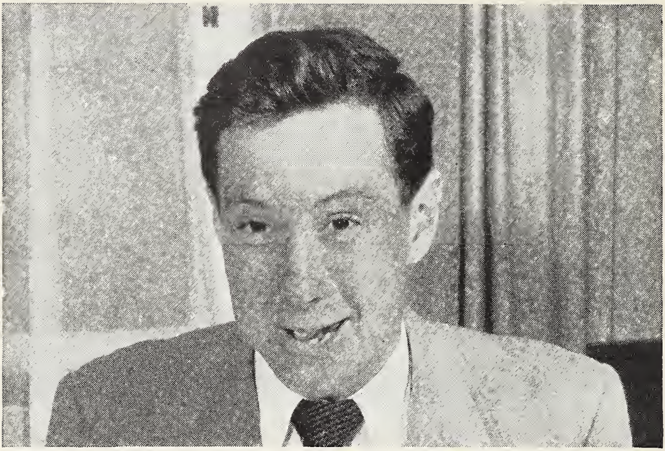
To cut food with your knife and fork, you should hold the fork, tines down, in your left hand and the knife in your right, with the ends of both handles in the *palms* of your hands. Then the food should be held firmly with your fork while your fingers and wrist exert enough pressure on the knife really to cut, not pull, the food apart.

It looks very awkward to hold bread in your left hand while you are eating other food; instead, lay it on your bread-and-butter plate or on the edge of your dinner plate. When you are ready to eat the bread, put your fork on your plate and your right hand in your lap.

Although you will want to keep your plate neat by keeping apart the different foods on it, you should not go so far as to scrape it clean or mop it up with a crust of bread. Neither should you ever lift a plate or a dish while you eat from it nor turn one around to bring the food closer.

Consideration for your companions should prompt you to take bites that can be controlled easily so that you will be able to eat quietly with your mouth closed; never to offer food from your plate to another person or to ask for anything from another person's plate; not to eat too fast or to swallow water or food with gulps; not to drink or talk with food in your mouth. Should someone thoughtlessly ask you a question just after you have taken a bite of food, wait until you swallow it before you try to answer. You should not force another person

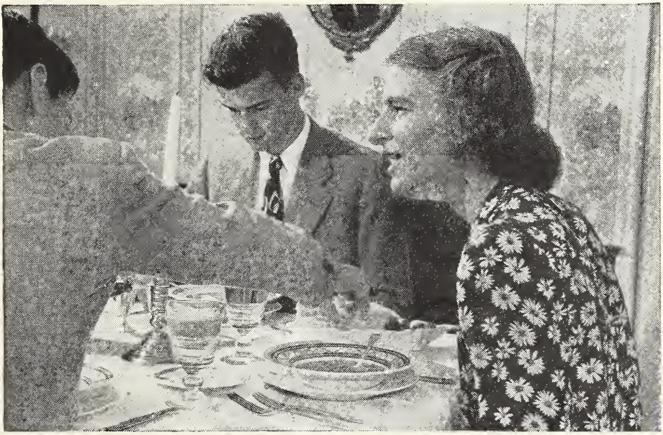
BE SURE YOU DON'T . . .



. . . TALK WITH FOOD IN YOUR MOUTH . . .

. . . LEAVE ICE CREAM ON YOUR SPOON . . .

. . . WAVE YOUR FORK IN THE AIR . . .



. . . REACH ACROSS THE TABLE.

to talk when he is swallowing or about to swallow a mouthful of food; neither should you pass food to anyone who is busy with another dish or lifting food to his mouth.

Mealtime Mishaps

If a certain food is too hot to eat, you might busy yourself with something else until it has had time to cool, or you might eat small portions from the surface; but never blow on food to cool it. If you make the mistake of putting something too hot in your mouth, you must not remove it. All you can do is take a drink of water and next time try to be more careful.

If a seed, pit, fishbone, nutshell, or other foreign matter gets in your mouth, remove it with your thumb and forefinger as neatly as possible and place it on the side of your plate. Should this be too difficult, you may use your fork or spoon to remove the object. You should never spit anything out. You must wait until you are alone to remove any food that lodges uncomfortably in a cavity—no toothpicks, fingers, or tongue-rolling when you are with other people!

A drink of water will usually cure choking or hiccoughs. If it doesn't, excuse yourself to your hostess at a private party or to your immediate neighbors at a public dinner and leave the dining room as quickly and as quietly as possible.

If you find a hair, a fly, or other alien object in your food, courtesy should prevent your saying anything about it—just eat what food you care to, and let it go at that.

Never gather crumbs into a heap or try to remove them with your silver, hand, or napkin. Let the hostess or maid do the crumbing. Anything else that you drop on the table should be picked up and laid on the side of your plate. You may use your fingers to pick up dry food that you have dropped on your lap, but you will need a spoon or fork to retrieve moist particles, such as vegetables, mayonnaise, and gravy. Under ordinary circumstances food dropped on the floor should be ignored; if it will do any real damage, though, you should call it to the attention of your hostess. If you knock over a glass of water, spill coffee, or have some other such mishap, tell your hostess that you are sorry but let her take care of the situation. She will do what she can to repair the damage and will probably conceal the soiled area with a napkin.

Silver Smartness

Ordinarily, silver should be used from the outside in. However, when you are in doubt as to which piece to use, you might casually ask your dinner partner or your hostess, "Which of these is intended for this course?" Should you discover that you are using the wrong piece, you might as well continue with it unless a change can be made without attracting attention. If you have used your silver from the outside in and still do not come out right, it is probably the fault of the person who set the table. You can either use what silver you still have or quietly ask your hostess or a maid for the piece you need.

Unused silver should be left where it was first placed; do not play with it, move it around, or use it to draw designs on the tablecloth. Used silver should never touch the cloth. A knife should be placed diagonally across the upper right edge of your plate, with its cutting edge toward you; a fork should be placed parallel to the knife but across the center of the plate, with its tines up. Neither should be "parked" on the edge of plate or dishes.

Second Helpings

Second helpings of anything but soup, salad, and certain desserts may be offered and accepted. A gracious hostess will ask her guest to have "some" rather than "a second helping" or "some more." In another person's home it is better to wait until the host, hostess, or maid—whoever served you in the first place—offers you a second helping.

Although it is not polite to decline a first serving of food even if you don't like it, you may feel free to decline a second helping. You should say, "No, thank you" rather than "I'm full," "I won't be able to eat again for a week," or "I don't like carrots." A well-mannered hostess will never insist that guests accept more food than they want. If a hostess does give a guest a second helping after it has been refused, the guest need not eat it. By serving smaller portions in the first place, a hostess offers her guests a more appetizing plate and saves them the embarrassment of not being able to finish everything on it; at the same time they are free to come back for any second helpings they may wish.

When you pass your plate to be served a second time, you should place your knife and fork in the center of the plate, with the knife blade toward the fork and the fork tines up; in this position neither piece is likely to slide off.

Table Attitudes

Try to eat as if you were accustomed to three square meals a day, not as if the food were more interesting than the people around you. You are *obligated* to talk with those on either side of you so that they will not be stranded conversationally. Those across the table may also be included—in fact, you can talk with anyone near enough to be spoken to without raising your voice.

Posture is a very important element in table etiquette. Sit back and up straight, with your chest about eight inches from the table edge; keep your feet flat on the floor, not on chair rungs, table stretchers, or twisted around chair legs; bend gracefully from the hips whenever you must bend to eat. You will only make an unattractive table companion if you lean on the next chair, stretch, yawn, tilt back on your chair, or scratch your head, face, or arms. When no food is in front of you, you *may* rest your forearms, elbows, or clasped hands on the table, but you will display more poise if you keep your hands in your lap and your elbows close to your sides.

Moreover, you must not annoy the others by humming or singing your favorite tune, by drumming on the table, or by pointing or gesturing with a piece of silver or letting it clatter against your plate. For pleasant dining you must be calm and poised.

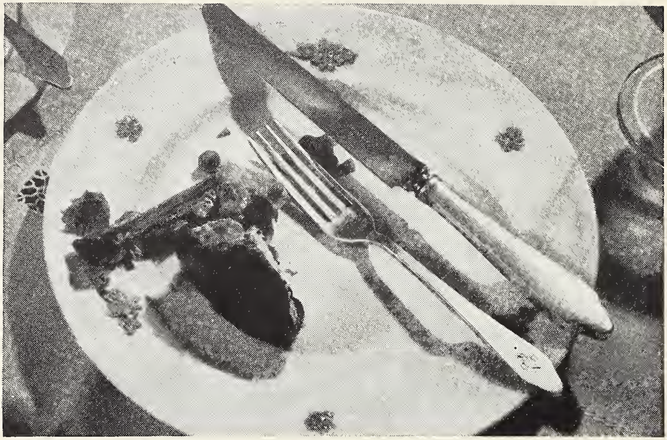
Last-minute Details

You should try to time your eating so that you finish when the others do. If you do not succeed in this, you should stop as soon as you see that the rest have finished. Then place your knife and fork in their proper positions on your plate as a signal that you will not resume eating. However, you must never stack your plates and dishes or push them away with an air of finality.

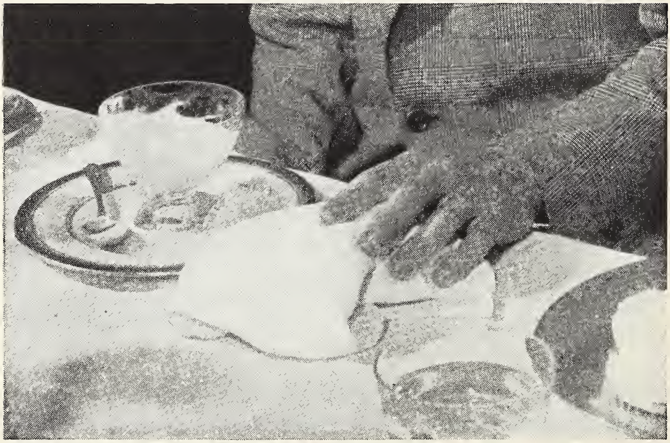
When finger bowls are used, they may be placed on their own plates at the upper right of the cover. Or they may be brought in as part of the dessert service, in which case you will move your bowl and its doily to the upper left corner of your place and arrange the silver before dessert arrives. When you have finished dessert, dip your fingertips in the water and dry them with your napkin *under* the table. Then, as soon as your hostess does so, lay your napkin, neatly crumpled, at the left of your plate.

When she is ready to bring the meal to a close, the hostess should catch the eye of the feminine guest of honor or signal the person opposite her so that both may start to rise at the same time. Then the boys should get to their feet at once, each

WHEN YOU HAVE FINISHED . . .



. . . CENTER YOUR KNIFE AND FORK . . .



. . . NEATLY CRUMPLE YOUR NAPKIN.

drawing back the chair of the person whom he seated at the beginning of the meal. The girls may precede the boys from the dining room, or the guests may leave couple by couple, each girl preceding the man on her left.

If nothing special has been planned to follow the meal, a half-hour or so is usually a sufficient length of time for guests to remain at the hostess' home. Generally speaking, the guest of honor should be the first to leave unless he is staying in the house. When you go, you should not thank the hostess for the dinner, but tell her that you have enjoyed it. If you are in a position to do so, you should reciprocate in a short time by extending to her a similar invitation.

You Enter a Restaurant

If you understand the customs peculiar to public dining, you should be at ease in any restaurant or hotel dining room.

A boy removes his hat and coat as soon as he enters and has them checked if such service is available; if not, he carries them into the dining room and hangs them on a rack near his table. However, when you are just inside the dining room, you should hesitate until the headwaiter (or a hostess) approaches. His query "How many?" is answered by whoever is host or hostess of your party; if you are a party of two, the boy responds. Should the headwaiter beckon from a distance, he will probably hold up as many fingers as there are people in your group. You will then move toward him if he has estimated rightly; otherwise it is up to the host to correct him.

When a girl and a boy are together, the girl follows the headwaiter, who should seat her and help her remove her coat. If he neglects these courtesies, her companion should perform them. Although a boy usually sits opposite his date, he may choose the seat to her left if he prefers. When no headwaiter is present, the boy leads the way to a table, offers the girl a seat facing the most attractive view, and helps her with her coat—laying it back over her chair, placing it on an extra chair, or hanging it on a near-by rack.

When two couples are together, the boys follow the girls to the table if a waiter leads the way. One of the boys should seat the girl who is not assisted by the waiter and take care of her coat. The girls will sit on opposite sides of the table, with the boys on their left. In a booth, however, both boys sit on the outside. When two married couples dine together, the men generally sit opposite their wives. In a group of two girls and a boy, the boy sits between the girls; when a girl is with two boys, she sits between them.

A girl should, of course, remove her gloves as soon as she sits down at the table and before she arranges her napkin. She may place her gloves, purse, package, book, or magazine on her lap, on any empty chair, or even on the floor—but never on the table. Neither should she place a compact or a handkerchief on the table.

The Waiter Assists

The waiter should hand a menu to each person; if he fails to do so, the boy should hand the girl hers. Then, before the waiter returns to take the order, the boy should ask her what she would like to have. Although he may suggest an item within his budget that he thinks would appeal to her or knows to be a specialty of the restaurant, she need not take his suggestion. But good manners do prohibit her from ordering something that costs a great deal more. If she does not know what her escort can afford, a girl can avoid straining his wallet by asking what he is having and then ordering food that is no more expensive. She should decide what she wants as quickly as possible and tell him so that he, in turn, can tell the waiter.

The boy should give the girl's order first. During the process he may quietly ask the waiter about any term on the menu that they do not understand or ask him to recommend items that are particularly good, but the girl should talk to the waiter only if she is asked a direct question. Usually all requests addressed to the waiter during the meal are made by the boy. He will signal his waiter with a slight motion of his head or hand if he can catch his eye; otherwise he may say to a passing waiter, "Will you ask our waiter to come here, please?"

Girls or boys who are eating together but paying separately for their food should order separately. When ordering, one of them should tell the waiter that they will want individual checks.

Eating places where you feel that you ought to wipe off the table silver with your napkin should definitely be avoided; however, if you are given a piece that is visibly soiled, you should quietly ask the waiter for another. A dropped napkin or piece of silver should be left on the floor and the waiter asked to replace it. If you find a hair, fly, or other object in your food, you may have the waiter exchange your dinner plate for another. Putting cigarette ashes or stubs on plates or in cups is an unsightly habit; ask for an ash tray if none has been furnished.

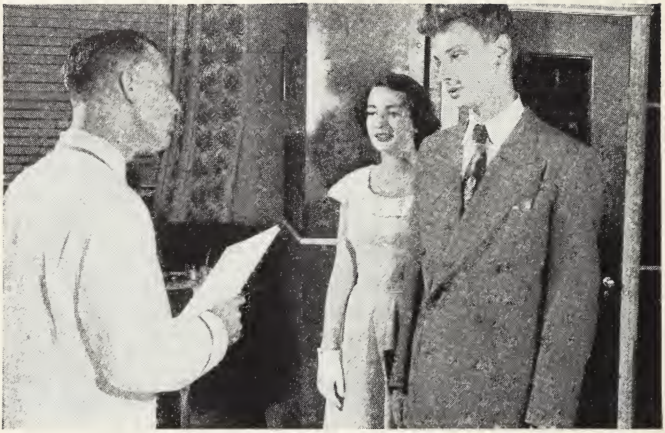
You Rise to the Occasion

When a woman or a girl stops at his table, a boy should always rise, lay his napkin beside his plate, and remain standing as long as she does, even though she tells him to sit down. However, if she is likely to stay for a few minutes, he should offer her a seat.

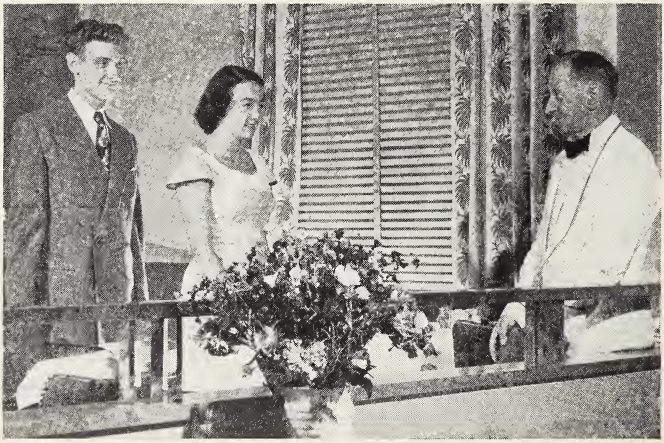
A boy must also rise if his date leaves the table during a meal. When she returns, he should rise again and reseat her.

Although a girl should never continue to eat while anyone

IN A RESTAURANT . . .

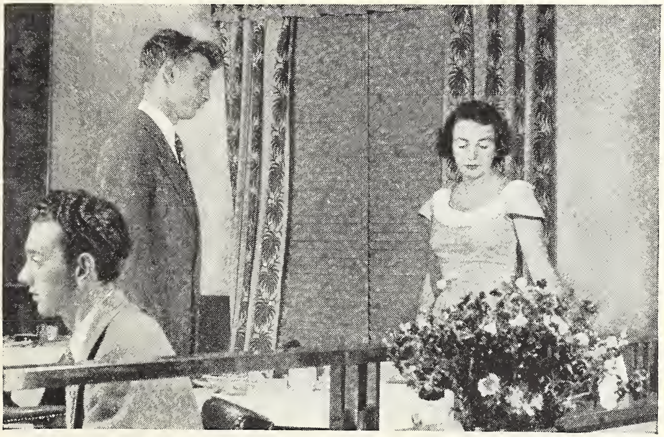


. . . THE BOY TELLS THE WAITER HOW MANY . . .



. . . THE WAITER SEATS THE GIRL . . .

. . . THE BOY GIVES BOTH ORDERS . . .



. . . HE RISES IF SHE LEAVES THE TABLE.

is standing at her table, she usually rises only for a much older woman.

To avoid prolonging awkward and uncomfortable situations, introductions at the table are generally omitted unless the visitor sits down, which is permissible only when an invitation is extended. If the group is small, a visitor should be introduced to all those present; however, if the group is large, he should be introduced only to those near him.

Time to Pay

If a boy is uncertain where he is to pay the check, he may ask the waiter. If he is to pay at the table, he places the money with his check on the tray or plate that the waiter provides. A guest never looks at the check; the one paying it may verify the total but should not make a display of doing so. When the change is returned on the tray, a suitable amount of money should be left on the tray for a tip. In theory, 10 percent of the total check is a correct tip; in actual practice, a tip is seldom so small and is never less than ten cents. However, the amount does vary according to the place, the occasion, and the rise and fall of prices. By settling the bill, the boy signals that he is ready to leave.

When the check is to be paid at the cashier's desk, the girl generally makes the first move to rise. The waiter should be on hand to help her with her coat, to pull back her chair, and to replace it. If he is not available, the boy performs these duties. When a girl's gloves drop from her lap as she rises—an all-too-frequent occurrence—her escort picks them up. Should he fail to notice the mishap, she may call his attention to it by saying, "Oh, my gloves!"

The boy allows the girl to precede him as they leave the dining room. If his coat and hat have been checked, he reclaims them with no less than a fifteen- or twenty-cent tip. For a hat only, he may tip ten cents.

Arranging a Dinner Party

When you give a dinner party at a restaurant or a hotel, all necessary arrangements should be made in advance. The headwaiter or manager should know your name, the time of your arrival, the number in your party, and the table location you prefer. The menu to be served should be discussed with him unless you decide to have your guests order according to their individual preferences. You should know in advance whether there is a *cover charge* (a charge for each person in addition to the total cost of his meal) or a *minimum charge* (the least amount that will be charged for each person, regardless of how low the total cost of his meal). You will entertain more smoothly if you are also familiar with the general layout of the restaurant and with the parking facilities.

As soon as you arrive, give your name to the headwaiter and, if you wish, follow him ahead of your guests so that you can designate their places at the table. When, at a small party, the menu has not been selected in advance, you, as the host or hostess, ask your guests what they wish to have and give the order for the group. You are also the one to relay requests to the waiter.

Memo on Menus

All menus may be divided into two types: *table d'hôte* (tȧ′-blẽ dōt′) and *à la carte* (ä lä kärt′).[*] When you order table d'hôte, you are given a limited choice within each course and are charged a fixed price for the whole meal. A la carte is a more expensive way to order a full meal because you not only choose your meal dish by dish but pay for it that way.

So often menus contain words of foreign origin. Whether these words describe the method of preparation or the dishes themselves, you will be more at ease if you can understand and use at least the more common terms. You will also be more certain of choosing just what you want if you are familiar with these foreign terms, a few of which are described below.

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[*] The respelling for pronunciation is taken by permission from *Webster's New International Dictionary*, Second Edition, Copyright, 1934, 1939, 1945, by G. & C. Merriam Company, Springfield, Mass.

A la king (ä lä kĭng′): In a sauce with mushrooms and red or green peppers. [Examples: chicken à la king, crab meat à la king] (French)

Anchovy (ăn-chō′vĭ): A small, herring-like fish, usually pickled and often served as an appetizer. (Italian)

Antipasto (än-tē̍-päs′tō̍): Relishes or appetizers; hors d'oeuvres. (Italian)

Au gratin (ō grȧ-tăɴ′): Baked with a crust of bread or cracker crumbs or grated cheese; often mixed with butter and cheese. [Examples: macaroni au gratin, eggs au gratin, fish au gratin, cauliflower au gratin] (French)

Au jus (ō zhü′): Served in gravy or the juice of the meat. [Example: roast beef au jus] (French)

Bisque (bĭsk): A rich cream soup. (French)

Bortsch (bôrch): A ragout or soup in which beets are the main ingredient and which is usually topped with sour cream. (Russian)

Bouillon (bo͝ol-yŏn′): A clear broth, made from beef unless otherwise stated (as in clam and tomato bouillons). (French)

Canapé (kȧ-nȧ-pā′): A dainty appetizer consisting of a shaped piece of bread or toast topped with a delicacy and garnished with hard-cooked egg white, chopped olive or parsley, bits of truffle, red or green peppers, strips of anchovy. etc. Canapés may be included among hors d'oeuvres. [Examples: anchovy canapés, caviar canapés, cheese and olive canapés, jam canapés] (French)

Chile con carne (chē′lȧ kȯn kär′nȧ): A mixture consisting of minced red peppers, meat, and dried beans. (Mexican)

Chop suey (chŏp so͞o′ĭ): A dish consisting of various sliced meats that have been fried and flavored with sesame oil plus bean sprouts, onions, mushrooms, noodles, soy sauces, bamboo shoots, or the like. (Chinese)

Chow mein (chou mān′): A thick stew of shredded chicken, mushrooms, celery, onions, etc., served with fried noodles. (Chinese)

Chowder (chou′dẽr): A stew of clams, fish, or vegetables with salt pork, vegetables, and crackers. [Examples: clam chowder, lobster chowder, fish chowder, corn chowder] (French)

Compote (kŏm′pōt): A dish of fruits cooked in sirup in such a way that the natural shape of the fruits is maintained. [Examples: compote of pears, fruit compote] (French)

Consommé (kŏn-sŏ-mā′): A clear, highly seasoned soup of meat—usually beef, veal, and chicken. (French)

Croutons (kro͞o-tŏnz′): Half-inch cubes of bread that are toasted, browned in butter, or fried in deep fat, and served with soup or as garnishes. [Example: omelet with croutons] (French)

Demitasse (dĕm′ĭ-tăs): A small cup for, or of, black coffee. (French)

Egg foo yung (ĕg′ fo͞o′ yu̇ng′): An omelet or vegetables-and-egg combination. (Chinese)

Egg roll (ĕg rōl): A mixture of chopped shrimps, bamboo shoots, water chestnuts, scallions, roast pork, and season-ing that has been rolled in a thin pancake made of flour, eggs, and water and fried in deep fat. (Chinese)

Entree (än′trā): In this country "entree" generally designates the main course of a dinner. Technically, it is a "made" dish, rather than a natural-food dish, of meat or meat substitute. (French)

Filet, Fillet (fė-lā′, fĭl′ā): A piece of lean meat without bone or a slice of fish without skin and bone. [Examples: filet mignon (beef tenderloin), filet de sole (or fillet of sole)] (French)

Frappé (frȧ-pā′): A water ice frozen to a mush and served in tall glasses, usually as dessert but sometimes at the beginning of a meal or with the entree. [Examples: grape frappé, tomato frappé, pineapple frappé] (French)

Fromage (frȯ-mȧzh′): Cheese. (French)

Grilled (grĭld): Broiled. [Examples: grilled muffins, grilled pork chops, grilled tomatoes] (French)

Hollandaise (hŏl-ăn-dāz′): A sauce consisting essentially of a seasoned mixture of butter and egg yolks, with a little lemon juice or vinegar. [Example: asparagus hollandaise] (French)

Hors d'oeuvres (ôr dû′vr'): Small relishes or appetizers served as a first course. They may or may not be served on bread. [Examples: pickled beets, cauliflower flowerets, sliced cucumbers, deviled eggs, herring, thin strips of melon, pickled onions, sardines, smoked salmon, sliced tomato sprinkled with chopped parsley] (French)

Julienne (jōō-lĭ-ĕn′): Vegetables cut in strips the size and shape of small matches. [Examples: potatoes julienne, beets julienne] Also a clear soup containing thin strips of vegetables. (French)

Marinated herring (măr′ĭ-nāt-ĕd hĕr′ĭng): Herring that has stood in French dressing for some hours before being served with mayonnaise. (German)

Minestrone (mē-nȧ-strō′nȧ): A rich, thick soup of vegetables with barley, vermicelli, or the like. (Italian)

Mousse (mo͞os): A frozen dessert made of gelatin, sweetened and flavored whipped cream or thin cream, and frozen without stirring. [Examples: vanilla mousse, coffee mousse, pineapple mousse, strawberry mousse] A mousse containing cheese or vegetables is served as a salad; one containing meat or fish, as an entree. [Examples: chicken mousse, halibut mousse] (French)

Parfait (pär-fĕ′): Frozen dessert made of whipped cream, eggs cooked with sirup and flavoring, and frozen without stirring. [Examples: maple parfait, strawberry parfait, butterscotch parfait] (French)

Pâté de foie gras (pä-tā′ dē fwȧ grä′): Paste of fattened goose liver and truffles (underground mushrooms); usually served as an appetizer. [Example: pâté de foie gras canapés] (French)

Petits fours (pē-tē′ fo͞or′): Little spongecakes or poundcakes with fancy icing, which may be decorated with flowers, candied fruits, nut meats, tiny colored candies, sliced gumdrops, or the like. (French)

Potage (pô-tȧzh′): A thick soup. (French)

Purée (pů-rā′): Food boiled to a pulp and rubbed through a sieve. [Example: purée of spinach] Also a soup thickened with such. [Example: tomato purée] (French)

Ragout (ră-go͞o′): A dish made of pieces of meat stewed with vegetables and highly seasoned. [Example: oxtail ragout] (French)

Ravioli (rä-vyô′lė): Little shells or cases of thin noodle dough, containing a savory forcemeat. (Italian)

Sauerbraten (zou′ẽr-brä-tĕn): A pot roast, usually of beef, which has been soaked in vinegar before cooking. It is also known as "sour beef" or "spiced steamed beef." (German)

Sauté (sō-tā′): Fried lightly and quickly in a small quantity of fat. [Examples: tomatoes sauté, corn sauté, oysters sauté, mushrooms sauté] (French)

Smörgåsbord (smûr′gōs-bȯrd): Appetizers served buffet style. This first course may include a great variety of foods, among them celery, radishes, pickles, spaghetti and meat balls, fruit jello, ham mousse, salmon loaf, pickled beets, marinated fish, deviled eggs, potato salad, and cheeses. (Swedish)

Soufflé (so͞o-flā′): A delicate, spongy, hot dish made from a sweet or savory mixture, especially one containing minced cheese, fruit, fish, or meat, into which stiffly beaten whites of egg have been folded just before baking. [Examples: peach soufflé, lemon soufflé, chocolate soufflé, cheese soufflé, salmon soufflé, corn soufflé] (French)

Spumone (spo͞o-mō′nȧ): A kind of ice cream generally containing chopped nuts, fruit, and flavoring. (Italian)

Sultz (zo͞olts): A jellied meat loaf. (German)

Tamale (tȧ-mä′lė): A dish made of crushed corn mixed with minced meat, seasoned with red pepper, dipped in oil, and steamed. (Mexican)

Tartare sauce (tär′tẽr): A mayonnaise dressing to which has been added chopped green herbs, pickles, olives, and capers; usually served with fish. (French)

FILMSTRIP: The filmstrips "Table Talk" and "Stepping Out" were prepared to correlate with this chapter.

RATE YOURSELF

On Dining Out

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. For table cues watch (*a*) your hostess, (*b*) the guest of honor, (*c*) the person next to you.
2. If a pitcher starts to drip, (*a*) run your finger up the outside of the spout, (*b*) catch the drippings with a clean spoon, (*c*) wipe the spout with your napkin.
3. If you put food that is too hot in your mouth, (*a*) quickly remove it, (*b*) take a drink of water, (*c*) exhale through your mouth to cool it.
4. A boy who is standing because a girl has stopped at his table may sit down only if she (*a*) stays very long, (*b*) suggests that he sit down again, (*c*) joins him at the table.
5. If you want beef tenderloin, order (*a*) halibut steak, (*b*) filet mignon, (*c*) roast beef au jus.

14. *Social Correspondence—Your Letters Reflect You*

Letter-writing is the only practical way in which people who are separated by any real distance can keep in touch with one another. Even if you have little need to write letters at present, they will almost certainly assume an important role at some time in your life. So that your letters will reflect the kind of person you are, you will want to watch not only what you say but your handwriting, your stationery, and the general appearance of your letters.

Some letters *must* be written; others *should* be written; and still others *may* be written if desired. Among those that must be written are notes of thanks for gifts and courtesies, bread-and-butter notes, responses to questions or to requests of friends, and replies to written invitations. Among those that should be written are notes to friends who are sick or have had a death in their family or have received some honor or recognition. Among those that may be written are birthday and anniversary greetings and personal letters to friends.

Pen and Paper

Although you may type informal, friendly letters, all other kinds of social correspondence–including invitations, notes of sympathy, and their replies—must be handwritten. Blue, blue-black, or black ink only should be used. A good-looking handwriting adds a great deal to the attractiveness of a letter; but your writing should, above all, be completely legible—neither too small nor too large, with a minimum of flourishes, and minus such oddities as circles over *i*'s and loops that extend through several rows of writing. Lines should be straight and margins even.

Choose writing paper that will prove your good taste. Highly colored, overdecorated, or ruled paper should never be used; very pale shades may be used; white is always right. Girls may use either single sheets or four-page folders. There are a number of possible page sequences for the four-page folder: 1, 2, 3, 4; 1, 4, then 2 and 3 covered lengthwise; 1, 2 and 3 covered lengthwise, then 4. Since the first and last pages are easily identified by the salutation and the complimentary close, they need not be numbered. However, the other pages should be labeled so that the person receiving the letter will not be confused. When only two sides are needed, the first and third pages should be used.

Boys should select large, man-sized single sheets that are plain, fairly heavy, and of good quality. Gray and cream are acceptable, but white is always correct for masculine stationery.

Brief note sheets (2¾ by 3¼ inches or 2⅝ by 3⅝ inches) and correspondence cards are often convenient for thank-you notes, congratulatory notes, and informal party invitations. They are also suitable for answers to all invitations that have not been written in the third person.

Beginning and Ending

In social letters the day or date may be written either at the top on the right-hand side or at the close on the left-hand side.

The usual salutations are "Dear—" and "My dear—," followed by a comma. "Dear Friend" is not considered to be in good taste.

Closing a formal social note with "Sincerely yours" is always correct. "Cordially yours" is somewhat less formal, being considered midway between "Sincerely yours" and "Affectionately" in the degree of warmth expressed. For more intimate letters you might consider "As ever," "Affectionately," "With love," "Lovingly," and "Love to you" when they express your feelings. Generally speaking, "Faithfully" or "Faithfully yours" is a good conclusion for a man to use. It is also an appropriate way to conclude an informal letter to a clergyman.

The paper should always be folded neatly and to fit the matching envelope. Then it should be inserted with the salutation facing the back of the envelope so that when opened the message can be read without being turned around.

Addressing the Envelope

You may use either the block or the slant form when you address an envelope. Each person for whom the letter is meant should be listed; in other words, a letter should never be addressed "Mr. and Mrs. J. D. Brown and Family."

A misspelled name or incorrect title will make an unfavorable impression on the person receiving your letter. An envelope sent to a minister is addressed "The Rev. Arthur Widmark"; to the minister and his wife, "The Rev. and Mrs. Arthur Widmark"; but to his wife alone, "Mrs. Arthur Widmark." However, a letter to the minister bears the salutation "Dear Mr. Widmark." An envelope to a priest is addressed in the same manner—"The Rev. John Murray"—but the salutation inside reads "Dear Father Murray." An envelope to a physician or to a dentist is addressed "Dr. Thomas Rutledge";

to him and his wife, "Dr. and Mrs. Thomas Rutledge"; but to his wife only, "Mrs. Thomas Rutledge." In the salutation of a letter to a doctor, his title may be written out or it may be abbreviated.

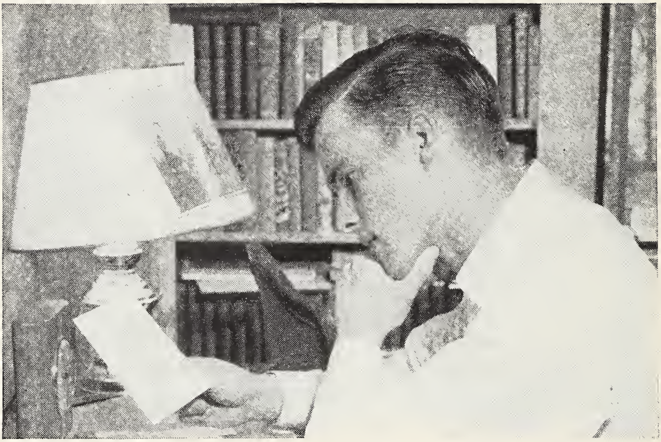
A widow still goes by her husband's name. If Charles Clemens dies, letters to his widow should continue to be addressed "Mrs. Charles Clemens"; she does not become "Mrs. Margaret Clemens." A divorcee uses her own initials or her maiden surname with her married surname. For instance, if Helen Draper marries and later divorces Alfred Conaway, her name becomes Mrs. H. D. Conaway, Mrs. H. Draper Conaway, or Mrs. Draper Conaway.

Letters that you mail will be less likely to go astray if you follow the advice of the postal authorities. They suggest that you address an envelope in proper sequence: name, street address, city, state; that you write in full such words as "Street," "Avenue," and "Boulevard"; that you write out the name of the town rather than use the word "City" when addressing an envelope to someone living in your own town; that you include the zone number when possible; and that you write in full the names of states (since some abbreviations for states look very much alike: Pa., Ia., La.; Me., Mo.; Cal., Col.).

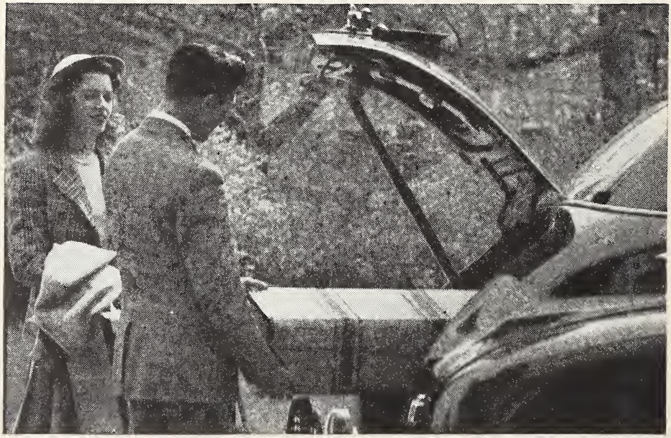
You may put "Please forward" in the lower left-hand corner of an envelope whenever necessary, but "Personal" and "Important" are not correct. For an air-mail letter you should either use a regular air-mail envelope or add a gummed air-mail label. If you have neither, write the words "Air Mail" at the top of the envelope. "Special Delivery" should also be centered above the address. Postage should be prepaid fully, of course, on all letters.

Considered separately, these details for written communication may seem trivial; when each is incorporated into a letter, however, your care reveals respect and consideration for the person to whom you have written.

YOU MUST . . .



. . . REPLY TO ALL INVITATIONS . . .



CHARLES PHELPS CUSHING

. . . SEND THANK-YOU NOTES AFTER VISITS.

YOU WILL BE CORRECT IF YOU . . .

ROYAL TYPEWRITER CO.

. . . TYPE OR HANDWRITE SOCIAL LETTERS . . .

WIDE WORLD

. . . HANDWRITE ANSWERS TO INVITATIONS.

Doubt about who is to write first has checked many a potential correspondence. The person who goes away—whether a girl or a boy—should be the first to write.

It is generally best to wait several days or a week before answering a letter. Too frequent an exchange is likely to become work when it should be fun. Of course you should reply immediately to all invitations and questions or requests about pressing matters. Prompt acknowledgment of gifts and favors is also essential if you are to show real appreciation.

Trite though it may sound, you should never mail letters written in an angry or overly romantic mood or letters that you would not want others to read. Write them if you must —then destroy them, the sooner the better.

The termination of any correspondence should be a more or less mutual step, but a tactful girl will not try to prolong a correspondence with a boy after he has lost interest. He will not be so likely to lose interest, of course, if her letters are interesting.

Like anything else, letter-writing takes practice, but it is not nearly so difficult as some people seem to think. Actually, it's a matter of putting down on paper what you would say if you were talking with the person. Informal writing is merely your half of a conversation. So your letters will sound more like you if they can be written when you're in the mood for conversation.

However, you can always refer back to the last letter you've received from that person. Commenting on some of his remarks and asking a question or two should get you off to a good start. Follow up with questions about the other person's latest activities; make some interesting comments on the things you already know he is doing. Write about yourself and your own interests, too, but limit such personal talk to what you know will be of interest to the other person. In writing about yourself, you need not avoid the pronoun "I"; however, be careful not to overuse the word.

Above all, don't be stilted in style, insincere in your choice of words, or pessimistic in outlook. Use your usual vocabulary, your usual way of saying things, your usual tact and sincerity.

Even thank-you notes, with their more or less set pattern, must represent you. Thus the thank-you notes below are meant to be studied, not copied.

October 24, 19–

Dear Uncle John,

Either you're a mind reader or somebody's been talking! How else could you know that I've been wanting a key ring? Now that I'm driving the family car and Dad has given me my own house key—well, that key ring just couldn't have been given to anyone more appreciative. Thanks a lot.

Best regards,
Eddie

August 15, 19–

Dear Marie,

After such a wonderful week end with you and your family, I'm having trouble getting back to my workaday world. With college in the offing, I'm not too sad about trading my summer vacation for an income-earning job, but the very fact that I am working made my two days with you all the more precious. I haven't had so much fun in ages.

Relaxing in the sun after jumping the waves, those wonderful meals, the long talks we had—they are still as delightful in thought as they were at the time. You were certainly a dear to include me in your week-end plans.

Affectionately,
Joyce

Informal invitations may be issued face-to-face, over the telephone, or through the mails. However, written invitations are more considerate because they give the person being invited time in which to decide whether to accept or to decline. Informality is the theme, of course. The examples below will suggest ways in which you may treat similar situations.

January 10, 19—

Dear Charlotte,

Marilyn Johnson's having a birthday next Wednesday, and I've decided to round up the crowd for food and dancing that evening. She doesn't suspect a thing, so the party should be a real surprise. You will come, won't you? Try to make it about eight o'clock.

As ever,
Sue Wilkins

January 12, 19—

Dear Sue,

Of course I'll come. Surprising Marilyn will be fun. But then your parties are always something to look forward to!

Affectionately,
Charlotte Smith

January 12, 19—

Dear Sue,

Why do Marilyn's birthday and my club meeting have to fall on the very same day? Since I am president and have some important business to present, I feel that I simply must be there, much as I'd like to be with you. It was certainly nice of you to invite me, and you may be sure that I'll be thinking of all of you on Wednesday evening.

Cordially yours,
Kay Rankin

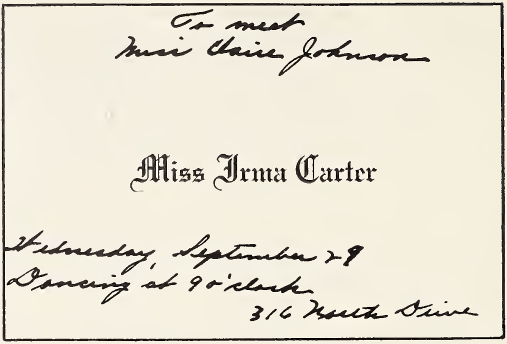
Visiting Cards

Visiting cards, or name cards, are often convenient and sometimes necessary. They should be of white or ivory Bristol board and preferably unglazed. Standard sizes are as follows: $2\frac{9}{16}$ by $3\frac{1}{2}$ inches for a man and his wife; $2\frac{1}{4}$ by $3\frac{1}{4}$ inches for a married woman; 2 by 3 inches for a girl or an unmarried woman; and $1\frac{11}{16}$ by $3\frac{3}{16}$ inches for a man. The full name (with Mrs., Mr., or Miss) should be printed or engraved upon the cards. Initials are not correct. And, since name cards are meant to appear dignified and conservative, novelty effects are out of place.

Name cards may be enclosed with flowers or other gifts, left when you go calling, or used as invitations. If a message is included on a card, the name becomes a signature; then the title Mr., Miss, or Mrs. should be crossed out. (See example on page 260.)

Visiting-card invitations are never really formal; they may be used for informal dances, musicales, picnics, bridge parties, and teas. If there is to be a guest of honor, "Honoring," "Introducing," or "To Meet" should be written at the top, with the guest of honor's name just below. The kind of party, the date and hour, and the address should also be written in longhand on all visiting-card invitations. (See example on page 260.)

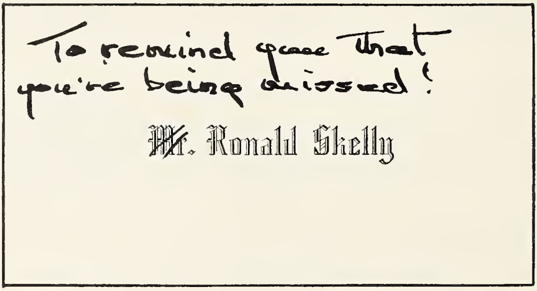
If you receive a visiting-card invitation with "R.S.V.P." or "Please reply" in the lower left-hand corner, it may be answered informally on personal notepaper or by telephone. The abbreviation "R.S.V.P." stands for "*Répondez, s'il vous plaît,*" which means, "Answer, if it pleases you"—and most likely it does. In any case, you *must* reply. Although you need not say why you refuse an invitation, it is, of course, more courteous to give an explanation when possible. Actually, it is not correct to write "Please reply" or "R.S.V.P." on a visiting



To meet
Miss Claire Johnson

Miss Irma Carter

Wednesday, September 29
Dancing at 9 o'clock
316 North Drive



To remind you that
you're being missed!

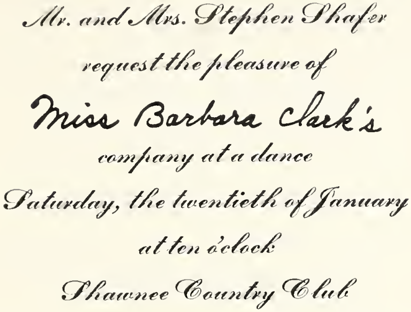
Mr. Ronald Skelly

card. These notations should be reserved for formal invitations—that is, those written in the third person.

Formal Invitations

A formal invitation should be written in longhand or engraved on the first page only of white or ivory stationery, should contain no abbreviations, and should follow the form given on the opposite page.

FORMAL INVITATION TO A DANCE


Mr. and Mrs. Stephen Shafer
request the pleasure of
Miss Barbara Clark's
company at a dance
Saturday, the twentieth of January
at ten o'clock
Shawnee Country Club

The answer to an invitation should always follow the form and type of phrasing used in the invitation itself. Therefore the invitation above would be accepted in the same formal, third-person style and would be written in longhand on white or ivory stationery, as shown below.

FORMAL ACCEPTANCE OF A DANCE INVITATION

Miss Barbara Clark
accepts with pleasure
the kind invitation of
Mr. and Mrs. Stephen Shafer
to a dance
Saturday, the twentieth of January
at ten o'clock

For a refusal, the line "accepts with pleasure" would be replaced by two other lines, as follows:

regrets that a previous engagement
prevents her from accepting

Wedding invitations should be engraved only when the wedding is formal. Invitations to church weddings follow the style shown below. On an invitation to a home wedding the house address is substituted for the name of the church, and "R.S.V.P." or "Please reply" is added at the lower left.

FORMAL INVITATION TO A WEDDING

Mr. and Mrs. John Douglas Reed

request the honor of your presence

at the marriage of their daughter

Virginia

to

Mr. Howard Lackey

Tuesday, the third of September

at four o'clock

The First Presbyterian Church

Kermet, Illinois

The tissue with wedding invitations may or may not be removed, according to the bride's preference. Wedding invitations are always enclosed in two envelopes; the inner one, unsealed and bearing only the name of the person (or persons) to whom the invitation is sent, should be inserted with the writing toward the back of the outer envelope.

An invitation to a church ceremony only does not require an answer. But you must reply to an invitation to the reception or breakfast that follows as well as to an invitation to a home wedding. An acceptance is worded as shown on the opposite page.

FORMAL ACCEPTANCE OF A WEDDING INVITATION

Mr. and Mrs. Alan Steiner

accept with pleasure

Mr. and Mrs. John Douglas Reed's

kind invitation for

Tuesday, the third of September

If the invitation cannot be accepted, the line "accept with pleasure" should be replaced by "regret that they are unable to accept."

RATE YOURSELF

On Social Correspondence

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. You *must* write (*a*) a get-well note, (*b*) a thank-you note, (*c*) a birthday message.
2. You must *handwrite* (*a*) notes of sympathy, (*b*) social letters, (*c*) requests for favors.
3. When writing a letter, a boy should use (*a*) single sheets of plain stationery, (*b*) single sheets of ruled letter paper, (*c*) four-page folders of plain stationery.
4. On an envelope you may put, if necessary, (*a*) "Personal," (*b*) "Please forward," (*c*) "Important."
5. Your name card should contain (*a*) your entire name, (*b*) your first and last names and middle initial, (*c*) your initials and last name.

15. *Traveling—And Still Custom Rules*

As time goes by, you will meet many people who do not live in your own home town. You may meet them at camp, on fishing trips, at summer conferences, while visiting relatives. Some of them will be persons with whom you will want to keep in touch. When you first return home, you will doubtlessly fill the breach with a fairly regular exchange of letters. The day will come, though, when you will want to invite one of these out-of-town friends to spend a few days with you or to accept an invitation from one of them. Moreover, some of your local friends may move away, and you will want to see them again. Whether host or guest, you will need to know and abide by the rules that have been formulated for such visits.

Perhaps you are to visit new localities rather than friends or relatives. Again, the success of the venture will depend a great deal upon how well you handle the details that have become a part of traveling.

Your Role as Host

When you ask people from out of town to visit you, there is certain information that should be included in your invitation: the approximate dates for their stay; the kinds of transportation available; the type of clothes that they will need for any special activities you have planned.

Before your guests arrive, you should have your plans for their visit completed so that you are free to devote your time to them. The guest room should be spotless and furnished with such conveniences as clothes hangers, reading lamp, and an extra blanket folded across the foot of the bed. Of course you won't forget to put out guest towels in the bathroom.

Guests arriving by train or bus should be met at the station and returned there at the end of their visit. If it is inconvenient for you to meet them yourself, a member of the family or a friend may substitute for you.

There are certain gestures of hospitality that your guests will appreciate upon arrival, particularly if their trip has been long or difficult. For instance, you might take them to their rooms so they can unpack, bathe, and perhaps rest; serve them light refreshments unless a meal is to be served soon; show them the house if this is a first visit; introduce them to anyone in the house whom they have not already met; and acquaint them with any plans for the immediate future.

You should avoid tiring your guests with continuous activity. If they are allowed some free time during their stay—some time in which to sit around relaxing, reading, or just doing nothing—they will enjoy all the more the activities that you have planned for them.

Your Role as Guest

When you are a guest, you want to show that you appreciate all that is being done to make your visit pleasant. If you keep in mind the courtesies you expect of your own guests, you won't find it difficult to be a considerate visitor.

Whenever possible, you should arrive and leave not only on time but at hours that will not upset the family routine. While you are unpacking or packing, you should not put your suitcase on the bed or on any surface that it is likely to soil. The floor is always safe. You may give your hostess a small gift (candy, nuts, flowers, cookies, a book, or the like) upon arrival or send one after you have returned home; however, such a gift is not necessary.

You should always be on your best behavior when you visit. You must look presentable at all times, of course, but without monopolizing the bathroom, using all the hot water, or borrowing clothing, make-up, or toilet articles. Have all the necessities with you. Unless there is a maid, you should do your share to help around the house. Make your own bed, do errands, clear the table, and help with the dishes. However, if your hostess insists on refusing your help or if you find at any time that you are in the way, you should tactfully "make yourself scarce." Be careful not to mar the furniture with wet umbrellas, muddy shoes, or moist glasses. Above all, be on time for everything—*never* be late for meals.

You will want to observe any such family customs as grace at meals and hours for rising and retiring. Your hostess should suggest the time to go to bed; if she doesn't and you are tired, you may suggest it yourself. Before you go to your room, ask at what time breakfast will be served if your hostess has not told you.

Although you do not want to be an overly formal guest who makes everyone feel uncomfortable, you should not be *too* much "at home." Courtesy requires that you ask permission before opening the refrigerator, turning on the radio, playing the piano, using the phonograph, or making telephone calls. Don't suggest listening to a radio program or records unless you know it is agreeable to the others. When someone else is using the telephone, try to give the impression of not listening; quietly continue with what you were saying or doing or leaf through a magazine. All lights turned on for your specific use should be turned off as soon as you no longer need them. Any bills that you may incur, such as extra telephone charges, should be taken care of at once.

If you are a polite, thoughtful guest, you will take an interest in all members of the family; you will consider their comfort and preferences before your own; you will do your part conversationally but will not monopolize any conversation; you will enthusiastically enter into whatever activities have been planned; and finally, you will consult your hostess before making any dates or plans of your own.

Your hostess may not compliment you on being a considerate guest. However, if you are invited back, you will know that she enjoys entertaining you.

It is imperative to mail your thank-you notes within a day or two after you reach home. One should be sent to the friend you visited and another to his or her mother (the father is not customarily included). If two or more of you have been visiting in the same home, you must each send your own note of thanks. It is not correct to send one note with several signatures.

North, South, East, or West

On trips you should travel lightly, taking with you only the essential things. Clothes that do not show soil or wrinkle easily will add to your comfort and to your appearance. A small bag carried in addition to your regular suitcase takes care of those items that you will want to have handy on the way. Girls will find cleansing cream and a skin freshener very practical on trips.

Before you start, you should know where you are going and how to get there with all your baggage. In case you need added information, assistance, or advice while en route, go to a person whose business it is to help you—a conductor, bus

NO MATTER HOW YOU TRAVEL . . .

GREYHOUND LINES

. . . TAKE A MINIMUM OF BAGGAGE . . .

INFORMATION

CANADIAN PACIFIC

. . . ASK IF YOU DON'T KNOW . . .

WIDE WORLD

. . . WEAR PRACTICAL, DARK CLOTHES . . .

BURLINGTON ROUTE AND "SCHOLASTIC"

. . . TIP FOR SERVICE, EXCEPT ON PLANES.

driver, porter, redcap, bellboy, hotel clerk, airplane hostess, police officer, filling-station attendant, or information-bureau attendant.

Travelers' checks are the safest form in which to carry money. They can be purchased at any bank or railway office or at a large travel agency for a small fee per hundred dollars. American Express travelers' checks, issued in amounts of ten, twenty, fifty, and one hundred dollars at a charge of seventy-five cents per hundred dollars, are the best known and can be cashed anywhere. As a safeguard, the purchaser is required to sign a travelers' check twice: once in the presence of the person who issues it and again in the presence of the person who is going to cash it. Because your checks might be lost by theft, fire, or carelessness, it is well to make a list of their serial numbers as soon as they have been purchased. Then take the list with you so that it will be available.

You will get more out of travel by being interested in all the people, places, and customs that you encounter; by trying the foods that are favored in different localities; by asking intelligent questions that are worthy of a native's answers; by taking advantage of every opportunity to see, to learn, and to understand. Never be guilty of saying, "What's the matter with this town, anyway?" or of belittling it in some other way to those who live there. You wouldn't want a stranger to make light of *your* home town. On the other hand, you must guard against adopting a too-personal attitude toward people whom you do not know. You can be pleasant and friendly to strangers without being overtalkative or curious about things that do not concern you, without allowing your conversation to become personal, and without placing yourself under any obligation to them. When you travel and things go wrong—as they are bound to do occasionally—try to remain good-natured. Your travel troubles will have turned into good stories by the time you get home.

Facts about Tipping

Tipping, whether you approve of it or not, is a part of our way of living. Although the practice began as voluntary compensation for additional service, special attention, or service for which there is no fixed charge, it has now become an obligation. Most serving people make low salaries and depend upon tips for their livelihood.

Your travel manners will not be perfect until you have learned to tip at the right time and just the right amount—neither too much nor too little. Girls and women are expected to tip on the same occasions and as generously as boys and men; anyone who cannot afford to tip properly or is not willing to abide by the practice should not go to places or accept services that necessitate tipping.

Besides tipping porters, bellboys, hotel maids, taxi drivers, and doormen, you should also tip waiters and waitresses, barbers and hairdressers, manicurists, and checkroom and restroom attendants.

The tipping custom shows some signs of fading and may eventually be done away with if enough pressure is brought to bear upon employers whose low wages have caused the need for tipping. Until then, however, you should abide graciously by this "necessary evil."

Going by Train

Timetables are of real value when you travel by train. If carefully read, a timetable will supply all the information you need about a particular train: what time it arrives and leaves, the types of accommodations available, where stops are made regularly and where they may be made upon proper notification, whether there is a diner, and whether baggage can be checked. And since trains are not always on schedule, you should check with the bulletin board in the station concourse or waiting room for the exact time of the train's departure. You will also find listed on the bulletin board the number of the track from which the train leaves.

If you want to rid yourself temporarily of any baggage or packages, you may leave them in the parcel rooms or metal lockers that are found in almost every station. To secure use of a locker, you drop a coin (generally a dime or a quarter) in the slot. Then, after placing your baggage inside, you lock the compartment and take the key with you. But be sure to read the directions given on the locker first. The porter will help you with whatever baggage you carry on the train, but don't take so much that you monopolize the storage space.

If you have a lot of baggage or will have to change trains, you may prefer to check your baggage through on your ticket. In this case, your baggage should be taken to the station's baggage room. There the agent will punch your railroad ticket, give you half a baggage check, and tie the other half on your baggage. Railroad companies urge you to check your baggage in advance so that it may be forwarded on a preceding train. Since some trains do not handle checked baggage, you should at least make inquiries in advance if you want your baggage as soon as you arrive. Each adult passenger may check 150 pounds of baggage not exceeding $100 in value without additional charge. At your destination your property may be reclaimed with the half-tag given you. If you do not call for it within twenty-four hours, there will be a small charge.

Whether you expect to check your baggage or to carry it with you, it should be marked so that you can readily identify it. Mark or tag each piece on the outside with your name and the address where you are going; mark each piece somewhere inside with your name and your home address.

A train may have coaches, sleeping cars, parlor cars, club cars, a diner, and an observation car—the accommodations available for the two general types of train travel, *coach* and *Pullman.*

For coach travel there are usually no reserved seats; you may take whatever seat you find empty. However, on some coach trains, such as the streamliners, you must reserve a seat. Should the timetable have a note to this effect, you would be wise to buy your ticket and secure your reservation as far in advance as possible. There is no extra charge for reserved seats. However, if you should change your plans, cancel your reservation as soon as possible. Someone else may need that space.

If you are going to make a round trip, you can lessen the expense by purchasing a round-trip ticket. However, the return ticket has to be used within a certain number of days—usually ninety—from the date of your ticket.

Many coaches, particularly those on the streamliners, have seats that may be lowered for reclining. On all coaches you may rent pillows from the porter at twenty-five cents each—a quarter well spent.

If You Go Pullman

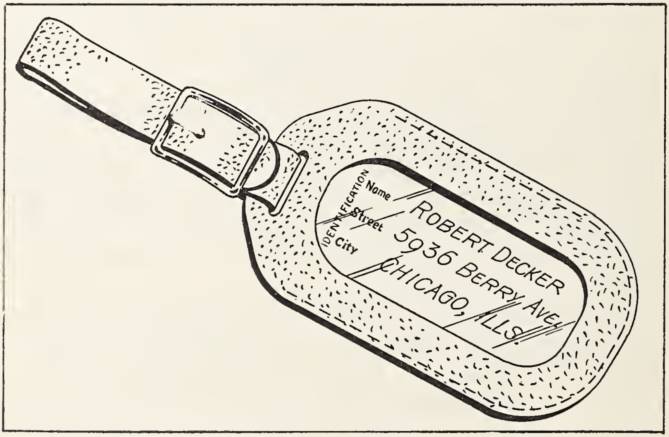
Pullman accommodations—in parlor cars and sleeping cars—are more comfortable than coach accommodations and, of course, more expensive. Parlor cars have reserved seats, which are available to those who are traveling only during the day. Sleeping cars, on the other hand, consist of daytime accommodations that are converted to sleeping accommodations at night.

When you wish to travel Pullman, you must buy not only your railroad ticket (first class) but also a Pullman reservation. This Pullman reservation holds a specific space in a certain car for you—for instance, Chair 8 in Car 79 (if you have a seat in a parlor car); Upper 12 or Lower 14 in Car 668 (if you have a berth); Roomette 15 in Car 708; Duplex N in Car

IF YOU GO BY TRAIN . . .

C. B. SHANE CORP.

. . . READ THE TIMETABLE . . .


IDENTIFICATION
Name
Street
City
ROBERT DECKER
5936 BERRY AVE.
CHICAGO, ILLS.

. . . IDENTIFY YOUR BAGGAGE . . .

5
PULLMAN
TRAVEL
TICKETS AND RESERVATIONS
FOR PULLMAN TRAVEL
TICKETS AND RESERVATIONS
FOR PULLMAN TRAVEL

NEW YORK CENTRAL

. . . RESERVE PULLMAN SPACE IN ADVANCE . . .

CANADIAN PACIFIC

. . . RELAX IN THE LOUNGE CAR.

342; Bedroom C in Car 175; Compartment F in Car 62T. Should you have to cancel your reservation, do it as soon as possible. Generally, Pullman refunds are made only when reservations are turned in prior to midnight the day before departure unless the space is resold before the train leaves. In the smaller cities and in towns, reservations must be turned in approximately forty-eight hours prior to the time of departure.

The total cost of travel by Pullman includes the charge for a Pullman accommodation, the railroad fare (at about four cents a mile rather than the approximate three-cent rate for coach travel), and the Federal tax on both items.

Charges for Pullman accommodations vary according to the distance traveled. However, the minimum amount that may be charged for overnight, upper-berth space is $2.60; for a lower berth, $3.50. Roomettes, duplex rooms, bedrooms, compartments, and drawing rooms are proportionately higher.

Suppose you were going by train from New York to San Francisco. The table below shows the fares you might pay to travel by coach or by Pullman.

Coach		$ 75.71
Pullman		132.60
Rail fare	$113.45	
Pullman fare (upper berth)	19.15	

A child under five years of age, accompanied by a parent or a guardian and not using separate Pullman space, may travel free. A child who is the sole occupant of a Pullman accommodation is charged one-half of the railroad fare (as are all children in the five-to-twelve age group) plus full Pullman fare.

If you have reserved a berth, you will be in a section, which includes an upper and a lower berth. In the daytime the section becomes two facing double seats. A reservation for the lower berth entitles you to the seat facing forward. The porter in your car will make up your berth when you are ready to retire. While he is doing this, you may sit in an empty seat near by or go to the club car or the dressing room.

The upper berth is reached by means of a safety ladder, which the porter supplies. Both berths are equipped with electric lights, a hammock or rack for clothing and other belongings, hangers for suits, dresses, and overcoats, and a push button for summoning the porter. Heavy curtains, which can be fastened securely from the inside, insure privacy.

Each sleeping car has separate dressing rooms for men and women. If you do not dress and undress in your berth, wear a robe over your pajamas as you go to and from the dressing room. Take along any valuables you may have with you and keep them in sight at all times. Your toilet articles may be carried back and forth in a small overnight case.

In the dressing room be careful not to take up too much space or to monopolize the mirrors and washing facilities, to leave the washbowl clean, and to throw soiled towels in the container furnished for that purpose. If you leave your berth during the night, the curtains should be left open and your light on to help you find your way back to the right berth.

Roomettes, duplex rooms, bedrooms, compartments, and drawing rooms have their own individual toilet facilities, so you will not use the public dressing room if you are traveling in one of these Pullman spaces. However, you do ring for the porter to make up your berth when you wish to go to bed.

Besides making up your berth, the porter will, if you request it, shine your shoes, send letters or telegrams, call you at a specific time, give you any information you want about the train, adjust the air conditioning to suit you, bring tables for writing or card playing, or the like. When you reach your destination, he will brush off your coat, take care of your baggage, and help you off the train. Fifty cents a night is the usual tip for these services unless you have made special requests during the trip.

In the Diner

Although you can cut down on expenses by taking your lunch with you or by buying sandwiches and a beverage when they are brought through your car, you will find that eating in the diner is a pleasant way to break the monotony of your trip.

You will know when meals are being served by the announcement "First call to the diner," made in every car. "Last call to the diner" warns you not to wait much longer if you wish to be served. The dining car is usually located about midway in the passenger-carrying part of the train. When you enter, a steward greets you at the door, shows you to a table, and gives you a menu and a pad upon which to write your order. Try to write clearly.

While you are eating, beware of sudden stops and jolts—soups and beverages are particularly hard to manage on a moving train. If the dining car is crowded, you may be requested to share your table. However, should a stranger offer to pay your check, don't permit him to do so. Merely say, courteously, "Thank you, but I'll take care of it myself." Putting yourself under obligation to strangers is never wise and is sometimes unsafe. In a diner you always pay your waiter at the table.

Extra Train Conveniences

Until recently, only passengers with Pullman reservations were entitled to seats in the club or lounge car and in the observation car. On many of the new streamlined trains, however, coach passengers are also allowed access to these cars.

The club or lounge car is usually located near the center of the train, and the observation car at the rear. Both are generally equipped with comfortable chairs and sofas, smoking stands, radio, tables for writing, for playing games, or for refreshments, and the latest magazines.

The new streamliners have relatively few open berths; the trend is rather to make more coach accommodations available.

Redcaps

Redcap porter service is available in almost all railroad stations of any size. A redcap will carry your baggage, claim it from the baggage agent if you have had it checked through, get a cab for you, or help you transfer to another train. You should always note his cap number or ask for a receipt before he goes off with your baggage or baggage checks. Of course you may carry your own baggage if you wish; when a redcap approaches, say, "Thank you, but I'll carry it myself."

You do not tip redcaps but pay them a uniform fee of fifteen cents for each piece of baggage handled, regardless of its size or the distance involved. This fee is sufficient unless some extra service is performed.

Going by Bus

An inexpensive way to travel is by bus. Although many of the busses average forty-five miles an hour, they generally are slower than trains. Stops are made not only for meals but also for five-to-fifteen-minute rest periods at intervals between meals.

One-way tickets are good any time within two months of their issuance; round-trip tickets are good for six months and include a 10 percent reduction. Either type should be purchased before you board a bus. Children under five years of age accompanied by an adult may be carried free; however, when children in this age group are to occupy a separate seat, IF YOU GO BY BUS . . .

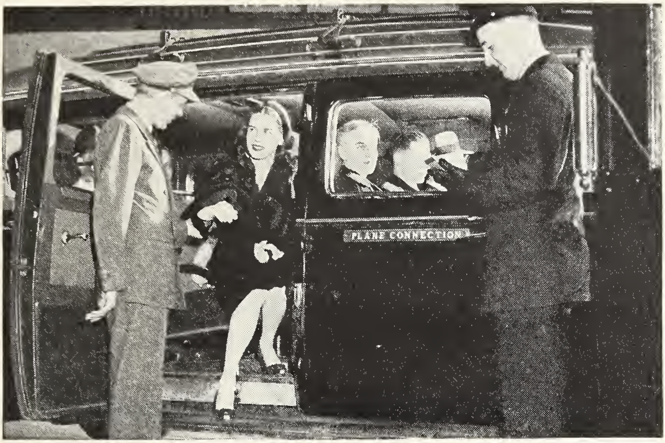
GREYHOUND LINES

. . . YOU WILL FIND THE CENTER SEATS RIDE BETTER . . .

GREYHOUND LINES

. . . YOU WILL STOP FOR MEALS.

IF YOU FLY . . .


PLANE CONNECTION

UNITED AIR LINES

. . . THE LIMOUSINE WILL TAKE YOU TO THE AIRPORT . . .

TRANS WORLD AIRLINE

. . . YOUR MEALS ALOFT WILL BE SERVED WITHOUT CHARGE.

they are charged half fare, the usual rate for children between five and twelve. Seat reservations are seldom made except for long trips.

Smoking may or may not be permitted—often it is allowed in the rear seats only. Seats in the middle of the bus are supposed to "ride" the best because those near the wheels are more likely to be affected by bumps. However, most of the seats are adjustable and can be made quite comfortable. They can be adjusted to three or four different positions simply by pushing a lever at the side. Some of the large modern busses—consisting of upper and lower sections divided into lounging areas (with swivel chairs and seat lights), sleeping accommodations, and lavatories—resemble a Pullman car more than they do the ordinary bus.

Usually large pieces of baggage are locked in a special compartment underneath the floor and reached from an outside baggage door or are placed in a baggage carrier atop the bus or at the rear. There is generally an overhead rack inside for wraps and a reasonable amount of small baggage, which the driver will help you place if you request it. On some of the bus lines you may avoid bothering with your baggage at transfer points by checking it through to your destination. Each adult may check, without charge, a maximum of 150 pounds of baggage; many lines set a maximum value of $25.

Going by Plane

Plane reservations may be made at any air-line office but must be made in advance. All air lines have a reduction for round-trip tickets. One child under two years of age, with an adult passenger and not occupying a seat, may be carried free; but anyone for whom a seat is reserved must pay full fare.

When you purchase your ticket, thus reserving a seat, you are given complete information concerning the cab or limousine service available at your destination, as well as the service available from the various city pickup points to the airport. A maximum of fifteen minutes must be allowed for checking in before the limousine leaves for the airport; and since it leaves promptly on schedule and does not wait for late passengers, you must give yourself plenty of time to reach the pickup point. Although there is an extra charge for limousine service, it is less expensive than taking a taxicab. If you use other means of transportation to get to the airport, you must arrive at least fifteen minutes before the scheduled time for the plane's departure so that your baggage can be weighed in.

When you fly, the weight and size of your baggage is strictly limited. A certain number of pounds—40 for trips within the United States and Canada and 66 for other flights—may be carried free. This poundage includes all such items as brief cases, portfolios, parcels, camera and sports equipment, cosmetic kits, and typewriters. Baggage over the given amount is charged for at the rate of ½ of 1 percent of your fare per pound; the minimum charge for extra poundage is 25 cents. Dimension limits depend upon the size of the plane—19 by 50 by 27 inches is the maximum for small planes. Air lines limit their liability to $100 for damage to checked baggage unless a passenger declares a higher value and pays an extra charge in advance of the flight.

When you board the plane, the stewardess or steward will hang up your coat and hat, but you can keep small parcels at your seat. For the take-off, and later for the landing, you must fasten the safety belt attached to your seat. The lighting of the seat-belt sign at the front of the cabin is your signal to do this. At all other times, however, you are free to take a stroll up the aisle if you wish.

The button on the wall by your seat will call the stewardess, who is there to make you comfortable. She can usually supply you, free of charge, with sunglasses, newspapers, magazines, gum, playing cards, and stationery. If you use your pen, though, watch for leakage caused by the change in air pressure.

If you suffer from pressure on your eardrums during descent, you may relieve the sensation by swallowing or by chewing gum. Should you become nauseated, try opening the ventilator to get more air; if you still feel ill, ask the stewardess for help.

During stopovers of ten minutes or more, you may get out of the plane to stretch your legs. But passengers are requested not to walk close to the plane while it is being refueled.

Meals and in-between snacks aloft are served with the compliments of the air line. Smoking is permitted on planes except when the "No Smoking" sign is on; but, as on all other transportation vehicles, the considerate passenger will not smoke cigars or pipes and will not smoke at all if it bothers his seat companion.

There is no tipping on air lines. Courtesies are acknowledged with a "Thank you."

Going by Ship

If you are traveling by ship, you should check in advance with the steamship company concerning the amount and size of the baggage permitted in your cabin. However, you will be more comfortable in a small cabin if you travel light. Any cleaning and pressing that your clothes may need will be taken care of by the room steward. All the baggage that you will not need en route to the ship may be sent aboard directly from your home so it will be in your cabin when you arrive.

You should go aboard at least an hour before sailing time. Soon afterward you should make arrangements with the dining-room steward for your meals. If there are two or more sittings, you may choose whether to eat early or late. Remember that time changes as you travel: Sailing eastward, the clocks are set ahead approximately fifty minutes each night; sailing westward, they are set back fifty minutes. Should you be assigned to the captain's table, you must always get to the table before the captain arrives and remain at the table until he leaves.

It is wise to reserve a deck chair and rug from the deck steward as soon as possible. If you do not have private bath facilities, you should also make early arrangements with the bath steward so that you may take your daily bath at the hour you prefer. This will probably be just before the evening meal, since people generally change their clothes for dinner on all but the first and last nights out.

During the day sports clothes are appropriate aboard ship. For deck wear you will also need a warm topcoat and a cap or scarf for your head.

On shipboard you may speak to people without being introduced to them. Good times at sea are practically guaranteed if you are friendly (without overdoing it), take part in the games and entertainment, and do your share to add to the fun. A cruise director will organize games and entertainment and see that everyone is included. There are all sorts of games available. The deck steward will furnish you with equipment for deck quoits, shuffleboard, Ping-pong, and other deck games; the lounge steward will have chessboards, checkers, dominoes, and cards. Most ships also have swimming facilities. Usually there is an orchestra to play at luncheon, dinner, afternoon tea, and for dancing in the evening. Concerts in which passengers may participate, movies, informal "sings," lectures, and the ship's library will take care of whatever spare time remains.

You will be more at home on the ship if you learn such common nautical terms as *bridge*, *bow*, *forward*, *galley*, *hatch*, *midship*, *leeward*, *porthole*, *starboard*, and *port*.

IF YOU SAIL . . .

UNITED STATES LINES

. . . TAKE ALONG WARM CLOTHES FOR CHILLY DAYS . . .

UNITED FRUIT CO.

. . . JOIN IN THE FUN ABOARD SHIP.

As precaution against possible seasickness, stay on deck a great deal, eat sensibly, and keep out of your cabin except to sleep. However, should you become ill, there is a doctor on board whom you may call.

At the end of the trip, just before leaving the ship, you will tip those stewards who have served you; you will tip your waiter at the last meal.

Hotel Reservations and Registrations

The wise traveler makes his hotel reservation several days in advance, even earlier if he expects the hotel to be crowded. When you make your reservation—by letter, telephone, or telegraph—you should state not only the day but the hour of your arrival, the approximate length of your stay, the rate you want to pay, the type of room you would like to have (with or without bath or shower, single or double), and any preference you may have as to location. It is always a good precaution to ask to have your reservation confirmed—by wire collect if time is short.

It is difficult to generalize on hotel rates. Better hotels in large cities and at resorts usually charge more than do small-town hotels. In general, however, you can count on single rooms with bath starting at three dollars and doubles with bath at four dollars. Occasionally a rate is labeled European plan or American plan. On the *European plan*, which is the more usual, rates cover room only. On the *American plan*, seldom found except at resorts, rates include room and meals for a twenty-four-hour period.

There is a rather definite routine to be followed when you arrive at a hotel. You should tip the doorman twenty or twenty-five cents after he has opened your car or cab door and taken out your baggage. A porter or bellboy will take the baggage to the lobby near the desk. You follow him, and at the desk make known your reservation (or ask for one) and then register.

Individual registration cards requiring your name, street address, town, and state are customary in city hotels. In small towns and at resorts you are often asked to register in a book. Since such a book is open to the public, you should write only your name, town, and state, omitting your street address. So that you can be addressed correctly by hotel employees, you will want to indicate your status when you sign your name. A single girl should write "Miss" before her name; however, a man alone does not write "Mr." before his. Here are some examples of correct signatures:

Unmarried woman—*Miss Janet Carolus*
Married woman (without her husband)—*Mrs. David Dock*
Man (without his wife)—*Henry E. Armentrout*
Man and wife—*Mr. and Mrs. Perry Bidwell*

When you have registered, the room clerk will give your room number and key to the bellboy. If you are expecting mail, you may ask the bellboy to check for mail at the mail desk before he takes you to your room. Then follow him as he carries your baggage to your room. He will open the door, see that the heat and ventilation is to your liking, and tell you how to regulate windows, radiators, the air conditioning, and the radio before he leaves. You should tip him according to the amount of baggage you have and the help he has given you. Twenty-five cents is a minimum.

Hotelisms

The larger hotels place a great many services at your disposal. You should, however, be reasonable in your requests and courteous to those persons who carry them out. Serving people, in hotels and elsewhere, deserve the same consideration that you would accord anyone else. Their jobs are no less "respectable" because they involve personal service to others. Hotel employees should certainly not be the target of your annoyance at hotel regulations; if you have a serious complaint to make, take it up with the management.

You should know whom to call for the particular hotel service that you may need. Call the "Desk" to ask about mail or to give the name of a visitor whom you are expecting; the "Porter's Desk" or "Bell Captain" to inquire about baggage or trains; the "Starter" to secure a taxi at a certain time; the "Newsstand" for newspapers, magazines, or theater tickets; "Room Service" for food to be sent to your room; the "Linen Room" or "Housekeeper" for extra bedding, for pen, ink, and stationery if they have not already been supplied, or for maid service if your room has been overlooked. You may call the "Valet" if you have clothes to be pressed, cleaned, or laundered. Most large hotels also have a sight-seeing information booth, a house physician on call, and numerous shops ranging from drugstores to jewelry and beauty shops. In cases of emergency, hotel guests can always have items sent up from the drugstore by calling the bell captain.

For each special service you ask of a bellboy, you are expected to tip: fifteen cents for delivering newspapers or other articles to your room; twenty-five cents for taking clothes to the valet. The maid who takes care of your room needn't be tipped unless your stay has been fairly long or you have required extra service. Then you will give her about twenty-five cents for a day or one dollar for a week. When you receive room service, your tip should be slightly higher than it would be in the dining room.

Quiet should always be maintained in the halls so that hotel guests who are trying to sleep, rest, read, or work will not be disturbed. For the same reason, a radio should not be turned on too early or too late in the day, and never full blast. Your door should be kept locked at all times; when you go out, you may leave your key at the desk if you wish.

If you eat alone in the dining room, you may read a book, a small magazine, or a folded newspaper while waiting for your food to be served. However, the well-mannered person will not read while eating. A girl need not wear a hat in the dining room of the hotel at which she is staying. Usually you will tip—about 15 percent of your check—after each meal. However, in an American-plan hotel, at which there is no definite price for meals, you may tip on a weekly basis or, if you are staying only a short time, when you leave.

Hotels have different regulations about the hours before which their guests must check out if they are not to be charged for an extra day. So it is always wise to question the room clerk about these regulations before deciding when you will leave. If it is inconvenient for you to leave by the checking-out time, you may do one of two things: Sign out, have your baggage checked at the hotel, and while away the time until your departure; or call the room clerk and ask permission to stay the extra time without being charged for another day. When you are ready to leave, call for a boy to carry your baggage. You pay your bill at the cashier's window or desk and at the same time turn in your key.

When you call on a friend staying at a hotel, ask at the desk for his room number. Then call or have the clerk call him on the house telephone to decide where to meet. Boys should not go up to girls' rooms nor girls to boys' rooms. They should meet in the lounge or at the elevator and leave each other there.

Going by Car

If you are driving, you may prefer to stay overnight at a motel or a tourist home or in cabins. In that case, you are more likely to find desirable accommodations if you stop before dark. Tell the proprietor what accommodations you wish, look at those available, and ask the price. If you decide to stay, you will register just as you do at a hotel. Paying for your room when you register is generally advisable whether you are requested to do so or not; then you can get a prompt start the next morning without having to hunt for the proprietor or perhaps wait for him to get up.

If you arrive late or leave early, you should be especially quiet so that you will not disturb the other guests. You should also treat the owner's property as carefully as you would your own. Such consideration adds to the reputation of the traveling public and makes it easier and more pleasant for those who follow you.

When you are traveling in someone else's car, you owe him certain special courtesies. Since space is limited, be careful not to take too much baggage. The owner should be given first choice in where to eat and stay overnight if he is doing the greater part of the driving.

Before a trip of any length you should make definite arrangements concerning expenses. It is only fair that those who "ride along" share expenses. The owner has taxes, insurance, license plates, repairs, and depreciation with which to contend. You should know before you start whether you are to pay just running expenses or to share repair costs, too. Then it is up to you to complete your part of the agreement cheerfully.

If something goes wrong with the car, don't be guilty of gazing at the view, hands in lap, just because the car belongs to somebody else. The very least you can do is to take a sympathetic interest.

RATE YOURSELF

On Traveling

On a separate sheet of paper write down the numbers from 1 to 5. After each number put the letter of the item that completes each of the following statements correctly. To rate yourself, check with the key on page 295.

1. After being a house guest, you should send your hostess (*a*) an invitation to visit you, (*b*) a thank-you note, (*c*) a list of the articles that you forgot to take home.
2. Taking a lot of baggage on a trip (*a*) indicates that you probably have not traveled much, (*b*) indicates that you probably have traveled a great deal, (*c*) makes a good impression upon fellow travelers.
3. In the diner (*a*) a waiter takes your order, (*b*) you must write down your order, (*c*) you do not place an order—the same food is served to everybody.
4. A redcap (*a*) makes up your berth or bed, (*b*) carries your baggage and gets you a cab, (*c*) sells sandwiches and coffee in the coaches.
5. There is no tipping on (*a*) trains, (*b*) ships, (*c*) planes.

Spotlight Your Assets

By now you should understand the primary elements of good taste in appearance and in behavior. Understanding them, however, is not enough. You must make use of them—day in and day out—if you are to develop the poise that will help you mature gracefully.

For an attractive appearance, develop the good posture that comes from standing, sitting, and walking tall every day; the well-groomed look that comes from always being neat, clean, and attentive to details; the taste in clothes that comes from knowing what the proper colors and lines can do for you. To these, add a pleasing voice and correct speech so that you will sound as attractive as you look.

Correct social behavior requires that you make introductions accurately, conform to the obligations of different types of social gatherings, date and dance with grace and confidence, and handle mealtime problems so well that you can eat anything anywhere with ease. It decrees that you write a letter whenever necessary and that you write it well; that you always be a perfect host and a gracious guest; and that your home, school, and travel manners be as flawless as your behavior on special occasions.

You will be able to handle all situations, even unusual ones, with poise if you remember that there is one correct way to do everything—the way that shows common sense and consideration for the other person. For no matter where you are or what the circumstances, kindness is still the first rule in your approach to people. The rules of social usage are meaningless unless they are based on thoughtfulness.

"Spotlight" your social knowledge and your attractive appearance with consideration for others, and you will have the satisfaction of knowing that you are making people happier because of their association with you. You will find that you, too, are happier for having accomplished a more gracious way of living—"kindness with style."

Key to Rate Yourself

The following lists give the preferred answers to the questions at the end of each chapter. To score yourself, count 20 for each correct answer.

ON SOCIAL POISE—Chapter 1, p. 15

1. *b*
2. *b*
3. *c*
4. *a*
5. *b*

ON MANNERS AT HOME—Chapter 2, p. 29

1. *b*
2. *c*
3. *a*
4. *a*
5. *a*

ON BEHAVIOR AT SCHOOL—Chapter 3, p. 49

1. *b*
2. *b*
3. *c*
4. *b*
5. *c*

ON POSTURE AND HEALTH—Chapter 4, p. 61

1. *c*
2. *c*
3. *b*
4. *b*
5. *b*

ON CLEANLINESS—Chapter 5, p. 79

1. *a*
2. *c*
3. *a*
4. *a*
5. *c*

ON GROOMING—Chapter 6, p. 94

1. *a*
2. *c*
3. *c*
4. *a*
5. *b*

ON CLOTHES SENSE—Chapter 7, p. 121

1. *a*
2. *b*
3. *a*
4. *c*
5. *a*

ON HOW YOU SPEAK—Chapter 8, p. 135

1. *a*
2. *c*
3. *c*
4. *a*
5. *a*

ON CONDUCT IN PUBLIC—Chapter 9, p. 153

1. *c*
2. *a*
3. *c*
4. *a*
5. *a*

ON SOCIAL AFFAIRS—Chapter 10, p. 171

1. *c*
2. *a*
3. *a*
4. *b*
5. *b*

ON DATES AND DANCES—Chapter 11, p. 202

1. *c*
2. *b*
3. *b*
4. *b*
5. *b*

ON TABLE TECHNIQUES—Chapter 12, p. 222

1. *a*
2. *b*
3. *a*
4. *a*
5. *b*

ON DINING OUT—Chapter 13, p. 249

1. *a*
2. *b*
3. *b*
4. *c*
5. *b*

ON SOCIAL CORRESPONDENCE—Chapter 14, p. 263

1. *b*
2. *a*
3. *a*
4. *b*
5. *a*

ON TRAVELING—Chapter 15, p. 292

1. *b*
2. *a*
3. *b*
4. *b*
5. *c*

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Harper's Bazaar (Monthly)
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McCall's Magazine (Monthly)
Mademoiselle (Monthly)
Men's Wear (Semimonthly)
Scholastic (Weekly)
Seventeen (Monthly)
Varsity (Bimonthly)
Vogue (Semimonthly)
Woman's Home Companion (Monthly)

List of Visual Aids

The following list of visual materials can be used to supplement some of the material in this book. This list, although subdivided by chapters, is a comprehensive rather than a selective list. Therefore, we would suggest that the films be previewed before using, as some may contain information that is too advanced while others may contain information that is too elementary for the class.

These films can be obtained from the producer or distributor listed with each title. (The addresses of producers and distributors are given on page 313.) In many cases these films can be obtained from your local film library or local film distributor; also, many universities have large film libraries from which they can be borrowed.

The running time (min) and whether it is silent (si) or sound (sd) are listed with each title. All of the motion pictures are 16mm black-and-white films unless otherwise stated.

Each film has been listed once in connection with the chapter to which it is most applicable. However, in many cases the film might be used advantageously in other chapters.

Chapter 1. Social Poise

Are You Popular? (Coronet 10min sd). Points out that popularity is based on friendliness, consideration, and interest in other people.

Charm and Personality Plus Character (Warren 37min sd color). Shows how to be nice to look at, pleasant to talk to, well mannered, etc., and motivates one to develop these characteristics.

We Do It Because (TFC 10min sd). Explains various social customs.

Chapter 2. Manners at Home

Home Ground (McGraw-Hill Filmstrip). Depicts a pattern for family living—cooperation at home, respect for the privacy of others, telephone techniques, maintaining harmony.

You and Your Family (AssnFilms 10min sd). Presents typical family problems to show how young people and parents should feel and act toward one another.

Telephone Courtesy (AT&T 25min sd). Points out poor telephone habits and the value of good telephone manners.

Chapter 3. Behavior at School

School Spirit (McGraw-Hill Filmstrip). Describes correct behavior in class, in the library, in the lunchroom, at the game, in school clubs, and in the school auditorium. Adds a word on honesty.

Everyday Courtesy (Coronet 10min sd color). Shows courtesy in action when a class invites parents to a special courtesy exhibit at school.

Chapter 4. Posture and Health

As Others See You (McGraw-Hill Filmstrip). Contains information on how to stand and walk; the importance of relaxation, rest, and diet; good grooming habits; the art of make-up; suitable and becoming clothes for high school boys and girls.

Modern Guide to Health (BIS 10min sd). Gives suggestions for combating slovenly posture, unsuitable clothing, and nervous tension.

Posture for Poise (Iowa 22min si). Shows commonplace situations in which posture is important.

Fit and Fair (AssnFilms 20min sd color). Illustrates relationship between beauty and good posture, diet, and grooming.

Posture Habits (Coronet 10min sd color). Tells story of two children's desire to emulate an older brother as motivation for the development of good posture.

Chapter 5. Cleanliness

Human Skin (Bray 12min sd). Shows functions and anatomical structure of skin. Urges care and cleanliness for preservation of beauty and health of skin.

Cleanliness–Keeping the Hair Clean (EBF 8min si). Describes proper methods of shampooing and drying hair; also care of brush and comb.

Our Teeth (Knowledge Bldrs 12min sd). Gives complete, factual information about teeth as well as reasons for oral hygiene.

The Teeth (EBF 11min sd). Tells how teeth develop, which foods are necessary for strong teeth, how to brush teeth, and how the dentist cares for them.

Chapter 6. Grooming

Body Care and Grooming (ColU 17min sd). Develops theme that good grooming begins with personal care and describes some recommended daily habits.

Good Grooming (Castle 30min sd color). Illustrates ways to achieve poise, charm, and natural beauty.

Chapter 7. Your Clothes

Threads of Fashion (Castle 20min sd). Pictures sewing techniques that show correct use of thread, thread manufacture, and basic principles for wearing clothes properly.

Pattern for Smartness (AssnFilms 20min sd color). Presents home sewing for the teen-ager with accents on good grooming and the selection of becoming colors.

Chapter 9. In Public

Stepping Out (McGraw-Hill Filmstrip). Illustrates how to behave on the street, in a restaurant, and at the movies; how to introduce people; formal and informal dating—how to make a date, how to behave on dates, and do's and dont's of dating.

Courtesy Comes to Town (ForumFilms 20min sd). Demonstrates value of courtesy in business and social life.

Chapter 10. Social Affairs

Arranging the Tea Table (Simmel 5min sd color). Illustrates reasons for attractive and correct tea-table arrangements.

Let's Give a Tea (Simmel 20min sd color). Depicts proper conduct at teatime. Treats dress, invitations, and guest lists.

Introductions (Ideal 10min sd). Presents typical situations and correct methods of handling introductions.

How Do You Do (Young America 15min sd). Presents problems of social introductions in order to build social poise and self-assurance.

Shy Guy (AmFilmReg 13min sd). Shows teen-agers how to go about making friends.

Arranging the Buffet Supper (Simmel 5min sd color). Covers basic information on afternoon and evening entertaining.

Chapter 11. Dates and Dances

Junior Prom (Simmel 22min sd). Pictures the Junior Prom dates of two high school couples.

You and Your Friends (AssnFilms 7min sd). Shows different types of behavior at a teen-age party. Friendly cooperation is contrasted with self-centered bad manners.

Chapter 12. At the Table

Table Talk (McGraw-Hill Filmstrip). Shows table and silver arrangements; seating plans; guideposts in using knife, fork, and spoon; how to serve and pass foods.

The Oldest Art (Franciscan 25min sd color). Traces history of the making of dishes and dinnerware.

Dining Together (Children's Prod 10min sd color). Portrays a family party, pointing to certain skills in table manners.

Dinner Party and Dinner Party Review (Simmel 22min sd color). Illustrates proper table etiquette by depicting a teen-age birthday party.

Sources of Films Listed Above

AmFilmReg—American Film Registry, 28 E. Jackson Blvd., Chicago 4

AssnFilms—Association Films, 347 Madison Ave., New York 17

AT&T—American Telephone & Telegraph Co., Information Dept., Film & Display Div., 195 Broadway, New York 7

BIS—British Information Services, 30 Rockefeller Plaza, New York 20

Bray—Bray Studios, Inc., 729 Seventh Ave., New York 19

Castle—Castle Films, 1445 Park Ave., New York 29

Children's Prod—Children's Productions, P. O. Box 1313, Palo Alto, Calif.

ColU—Columbia University, New York 27

Coronet—Coronet Instructional Films, 65 E. South Water St., Chicago 1

EBF—Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

ForumFilms—Forum Films, Inc., P. O. Box 118, Pruess Station, Los Angeles

Franciscan—Franciscan Library of Ceramics, 219 E. Forty-ninth St., New York 17

Ideal—Ideal Pictures Corp., 26 E. Eighth St., Chicago 5

Iowa—State University of Iowa, Bureau of Visual Instruction, Extension Div., Iowa City, Iowa

Knowledge Bldrs—Knowledge Builders, 625 Madison Ave., New York 22

McGraw-Hill Filmstrip—McGraw-Hill Book Co., Inc., Text-Film Dept., 330 W. Forty-second St., New York 18

Simmel—Simmel-Meservey, 321 S. Beverly Dr., Beverly Hills, Calif.

TFC—Teaching Film Custodians, Inc., 25 W. Forty-third St., New York 18

Warren—Warren's Motion Pictures, P. O. Box 107, Dayton 1, Ohio

Young America—Young America Films, Inc., 18 E. Forty-first St., New York 17

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